A COLLECTIVE CASE STUDY OF NON-ARTS TEACHERS' PERCEPTIONS OF A VOLUNTARY ARTS INTEGRATION PROFESSIONAL DEVELOPMENT PROGRAM

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Title of Study: A COLLECTIVE CASE STUDY OF NON-ARTS TEACHERS PERCEPTIONS' OF A VOLUNTARY ARTS INTEGRATION PROFESSIONAL DEVELOPMENT PROGRAM

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Abstract: Standards-based accountability has impacted pedagogical practices in schools by requiring teachers to cover content through direct instruction rather than focusing on the diverse learning needs of students. Arts integration is one strategy that can differentiate teaching and thereby reach more learners. The purpose of this qualitative collective case study was to investigate the effects of a voluntary arts integration professional development program on non-arts teachers' abilities to use arts integration in their classrooms. Knowles principles of andragogy represented the conceptual framework for this study, and a purposeful sample of eight K-8 non-arts teachers were the selected as participants. The three research questions that guided this study addressed the teachers' perceptions about valuable arts integration program experiences, arts integration program experiences that were not valuable, and the aspects of the program that helped change the teachers' practices. Analysis of interview transcripts, field notes, artifacts and participant created drawings was completed using an open coding approach. After coding and analysis were complete, results were organized through the lens of the study's theoretical framework. Data analysis led to seven key conclusions. Based on the findings of this study, this researcher recommends that arts integration professional development be available to teachers to help improve student engagement and achievement.

TABLE OF CONTENTS

LIST OF TABLES

Table Page

LIST OF DRAWINGS

CHAPTER I

INTRODUCTION

The accountability pressures brought on by the No Child Left Behind Act (NCLB) of 2002, reauthorized in 2015 as the Every Student Succeeds Act (ESSA), forced public school teachers and administrators to concentrate less on differentiated pedagogy and more on high-stakes testing. The federal government, states and school districts created academic standards that all students are required to achieve (Levy, 2008). As a result, many K-12 school policymakers were forced to standardize, script, and map curriculum to align with tested material. School administrators, under pressure to meet annual yearly progress (AYP), expect teachers to cover large amounts of tested materials (Donahue & Stuart, 2008; Tomlinson & Doubet, 2005). This expectation typically results in standard-centered rather than learner-centered pedagogy. According to Audet and Jordan (2005), "Most schools have fallen into a pattern of giving kids exercises and drills that result in their getting answers on tests" (p. 144). As a result,

> For many teachers, curriculum has become a prescribed set of academic standards, instructional pacing has become a race against the clock to cover the standards, and the sole goal of teaching has been reduced to raising student scores on a single test. (Tomlinson, 2000, p. 7)

According to Clarke, Shore, Rhoades, Abrams, Miao and Li (2003), NCLB often hindered learners from receiving a variety of learning opportunities. Researchers asserted that if schools expand their pedagogy to include a variety of teaching and learning theories and strategies that reach multiple types of learners, including symbolic, creative, and affective, they can provide more hands-on activities for students (Moran, Kornhaber, & Gardner, 2006; Taylor & Callengee-Morris, 2004; Tomlinson & Jarvis, 2006).

Arts Integration

Research has shown that the arts, when integrated with other subjects, revitalize teaching and learning in schools (Darts, 2006; Gajda & Dorfman, 2006; Levin, 2008; Lynch, 2007). Barnes and Shirley (2007) argued that the arts can be used to motivate students to learn in all subject areas. Lynch (2007) concluded that when students learn through the arts, the whole child is developed. However, a challenge policymakers may face is how to provide all students with rewarding experiences without reducing time spent on other academic needs (Reeves, 2007).

Arts integration is a teaching strategy that integrates the arts with the non-arts curriculum to deepen students' understanding of both (Isenberg & Jalongo, 2010; Werner & Freeman, 2001). Working with the John F. Kennedy Center for the performing arts to develop a comprehensive definition of arts integration, Silverstein and Layne (2010) defined arts integration as an approach to teaching that allows students to construct and demonstrate

understanding through an art form. Students engage in a creative process that connects an art form and another subject area and meets evolving objectives in both. Using the arts as an approach to teaching allows teachers to differentiate instruction to provide students with a voice and a choice in how they will learn standards-based core curriculum (Mason, Steedly, & Thormann, 2008). Because arts integration encourages students to actively construct what they are learning instead of passively receiving information, students may learn concepts more deeply and retain what they learn for longer periods of time.

Snyder (2001) defined arts integration as an interdisciplinary method of teaching that encourages students to explore, apply, and synthesize ideas through the arts. Research has shown that arts integration improves student participation in learning (Lynch, 2007; Tomlinson & Germundson, 2007). Previous studies have suggested that implementing arts integration increases student achievement (Appel, 2006; Levin, 2008; Lynch, 2007; Oreck, 2006); however, these studies were cross-sectional and integrated the arts using outsiders (e.g., artists in residence). Classroom teachers integrating the arts in their curriculums may produce different results.

Problem Statement

In many K-12 schools in the United States, teachers are expected to spend their instructional time focused solely on covering tested materials to comply with the issues of accountability brought on by NCLB (Oreck, 2006; Tomlinson & Jarvis, 2006). To cover materials quickly, teachers often are forced to disproportionately use traditional direct instruction methods such as lectures (Brookfield, 1995). Audet and Jordan (2005) asserted, "As a consequence, students have been subjected frequently to dull and boring tasks that emphasize basic skills and fact acquisition" (p. 141).

Research has shown that using a single instructional method may prevent students from having meaningful learning experiences (Barnes & Shirley, 2007; Lynch, 2007; Russell & Hutzle, 2007). Traditional pedagogy compartmentalizes subjects and teaches concepts individually, making it difficult for some students to make connections to what they are learning (Brown, 2007; Wraga, 2009). According to Bloom (1981), when students apply their knowledge to new situations and when students participate in interdisciplinary learning, deep learning occurs. Deep learning is a type of mastery learning caused by a depth of study of a personally meaningful topic that shows students the connections between preconceptions and new knowledge. One method that leads to deep learning is interdisciplinary learning which connects themes and concepts from one subject with another, allowing students to see how the things they are learning are interrelated (Torp & Sage, 1998). Lack of interdisciplinary teaching contributes to knowledge fragmentation and makes deep learning difficult (Brown, 2007).

Although research shows that interdisciplinary teaching maximizes student learning, many teachers use traditional pedagogy in their classrooms. Purnell and Gray (2004) surveyed 75 third through fifth grade teachers to discover how they perceived arts integration and their use of arts-integrated lessons in their curriculums. Of the 32 teachers who returned questionnaires, 94% reported integrating art and music, and 78% reported integrating drama. However, 60% integrated drama and 45% integrated art and music less than once per month. These results suggest that although teachers support arts integration, they do not necessarily implement arts-integrated lessons. One possible reason for the lack of arts- integrated lessons may have been lack of knowledge regarding implementation: 84% of the participants had never attended arts integration professional development.

This study raises the question, if teachers were given the opportunity to participate in arts integration professional development, would they be more likely to use arts integration in their classrooms? Research is needed to explore whether, given professional development opportunities, teachers will choose to integrate the arts in their teaching practices.

The Any Given Child Initiative

Any Given Child is an initiative of the John F. Kennedy Center for the Performing Arts. In 2009, Michael Kaiser, President of the Kennedy Center, initiated a program that grew out of his concern for the state of arts education in America. Kaiser felt that equity and access to arts education remained an issue for too many American students. Kaiser's vision was that under Any Given Child, a community would come together to address the need for access to and equity in arts education for students across an entire school district. The primary goal of the Any Given Child initiative is to assist communities in developing a plan for expanded arts education in their schools, ensuring access and equity for all students in grades K-8 using the existing resources of the school district, the local arts community, and The Kennedy Center.

In October 2010, The Arts and Humanities Council of Tulsa, Tulsa Public Schools (TPS) and The City of Tulsa jointly applied to participate in the initiative. In May of 2011, Tulsa was chosen as the 5th city in the nation to become part of the Any Given Child initiative. In 2011 and 2012, The Tulsa Community Arts Team, comprised of representatives from TPS, local arts organizations, the city of Tulsa, local philanthropic organizations and higher education worked together under the guidance of The Kennedy Center to develop a plan specific to Tulsa that connects *all* TPS students in grades K-8 with the first-rate arts resources the Tulsa community has to offer.

Purpose

The purpose of this study was to explore K-8 non-arts teachers' perceptions of a voluntary arts integration professional development program. To achieve this purpose, I explored (a) which experiences in the arts integration professional development my participants perceived as being useful, which experiences participants perceived as not being useful, and why they held these perceptions, and (b) in what ways participation in an arts integration professional development program affected the participants' pedagogical choices. I employed a descriptive case study using a purposeful sample of eight non-arts teachers who teach grades K-8 and participated in voluntary arts integration professional development through Tulsa Public Schools as part of the Any Given Child-Tulsa initiative. The participants were interviewed regarding their professional development training and implementation of arts integration in their classrooms.

This study contributes to policymakers' and non-arts teachers' knowledge of the perceptions of non-arts teachers who participate in an arts integration professional development program and their perceptions of how participation influenced their teaching practice. This is important because there appears to be a general lack of professional development offered for non-arts teachers who seek to differentiate their teaching by integrating the arts (Purnell & Gray, 2004).

Research Questions

The questions that guided this research study follow:

1. What experiences in a voluntary arts integration professional development program do non-arts teachers perceive as being useful in learning to implementing arts integration as part of their teaching practice?

    a. Why do teachers perceive certain experiences in a voluntary arts integration program as being useful in learning to implement arts integration as part of their teaching practice?

2. What experiences in a voluntary arts integration professional development program do non-arts teachers perceive as not being useful in learning to implement arts integration as part of their teaching practice?
    a. Why do teachers perceive certain experiences in a voluntary arts integration program as not being useful in learning to implement arts integration as part of their teaching practice?
3. What aspects of a voluntary arts integration professional development program do non-arts teachers attribute to influencing change in their teaching practices?

Epistemology

The constructivist epistemology assumes that no objective truth is waiting to be discovered. Instead, truth or meaning comes into existence in and through human engagement with the realities of the world. The world and the objects in the world are indeterminate. They may be bursting with meaning, but the meaning only emerges through conscious engagement. Constructivism claims that meaning is constructed by humans as they engage with the world they are interpreting (Crotty, 1998). Knowledge is constructed between interactions among human beings and the world around them and is developed and transmitted within a primarily social context (Crotty, 1998). Similarly, in the research process, the inquirer and the participant together create the knowledge or findings. Through participant interviews about their perceptions of and experiences with arts integration and discussions with them regarding their responses, as well as through my subsequent analysis

of their words and their opportunity to review my work and clarify anything that might be misrepresented, I constructed meaning with my participants.

Theoretical Framework

Arts integration was selected as the method to be explored in this study because of the numerous ways it can help students learn. This study also focused on exploring teachers' learning needs because without exploring adults' learning needs, arts integration professional development might be ineffective in changing teachers' practice. Effective professional development requires careful attention to why adults are motivated to pursue new knowledge and how they learn. Therefore, this study is concerned with andragogy, how to effectively teach adults (Knowles, 1975). Malcolm Knowles' principles of andragogy (or andragogical assumptions), which have been at the core of adult learning since the theory was developed over 30 years ago, was used as the theoretical framework for this study. Knowles' principles include: independence, experiences, need for change, immediate action, and internal motivation. These principles were important to explore because the participants in this study were adults, and their learning may have been affected by the awareness or ignorance of these needs on the part of the individuals delivering professional development instruction.

Independence

In most instances, adult learners have the ability to direct their own paths of learning (Brookfield, 1985; Knowles, 1975). While there may be a need for some teacher-directed activities, most adult learners prefer to choose learning activities that fulfill their needs. Therefore, adult learners thrive most when learning is self-directed.

Experiences

It is assumed that adult learners bring broad life experiences into the classroom

(Knowles, 1975). The varied experiences of adult learners should be acknowledged and embraced by professional development instructors to create a classroom of shared experiences, multiple viewpoints, and individual interpretations.

Need for change

Adults often reenter the classroom because they want to advance their learning (Knowles, 1975). Teachers seeking professional development may be searching for ways to change their current practice. Many adult learners seek out learning experiences as a means to help solve a problem.

Immediate action

Mature adults, unlike most children, often use education as a means to improve a condition (Knowles, 1975). Adult learners desire real-life learning activities that prepare them for immediate implementation. Problem-based learning, that allows opportunities to practice solutions that can be immediately applied, is most useful to adult learners.

Internal motivation

In contrast to children, who are often motivated by external factors such as immediate rewards, incentives, and privileges, adults are frequently motivated by internal factors, such as the need to learn, grow, and achieve (Knowles, 1975). Adult learners' motivations should be acknowledged, and their learning should be organized around that need. Most teachers who engage in professional development are either goal-motivated, activity-motivated, or learning-motivated (Houle, as cited in Cross, 1981).

Subjectivity Statement

I am employed as Director of Any Given Child-Tulsa and work with TPS administrators, representatives from the City of Tulsa, The John F. Kennedy Center for the

Performing Arts, and local Tulsa arts organizations throughout the community to expand opportunities in arts education/integration for every student in grades K-8 who attends Tulsa Public Schools. As a former arts program administrator, I have had the pleasure of witnessing firsthand what teachers and teaching artists can accomplish when using arts integration in the classroom, and I recognize the importance of documenting their experiences. Prior to working in arts administration, I served as a public school teacher for seven years, four of those teaching secondary art and ceramics. Many of my students were considered at-risk and were often viewed by core classroom teachers as "difficult" or "troublemakers." I found it extremely gratifying when students who had negative reputations flourished in my classroom. I often collaborated with teachers in my building who taught core academic subjects to implement arts integration lessons in my classroom. I received feedback from classroom teachers that students often learned and retained core academic concepts through my lessons that they previously had not been able to master. When teaching, I had no formal professional development in arts integration. All the methods I employed, I researched on my own, and I learned what was effective through trial and error. To my knowledge, there were no opportunities for professional development in arts integration through my district in the seven years of my employment. As a teacher, I would have welcomed the opportunity for arts integration professional development.

As a former teacher with experience in the practice of arts integration and a belief that it is an extremely effective way to help most students learn, I am aware that I bring my own biases to this research study. Although the voice of the researcher is the strength of qualitative research, because it comes from someone with a particular perspective (Eisner, 1998), subjectivity or researcher bias may present a concern. My intent was to listen to the

stories of the participating teachers while continually acknowledging and noting my personal feelings and biases. Bogdan and Biklen (2003) stated that qualitative researchers can control bias by recording their feelings, because having feelings can be a beneficial aid to conducting the research. I wrote down my personal feelings in my field notes throughout the data collection and analysis process. As a researcher, I collected the thoughts and ideas that the teachers expressed, but I hold these ideas and perspectives with care and share them in an authentic way. I understand that not every teacher may have the same positive experience with arts integration that I had as a teacher, and I will respect and value their opinions and reflections.

Also, important to note is that teachers could have been intimidated by my professional position, especially teachers who like the Any Given Child-Tulsa program and may have been fearful that it would be cut if they said anything negative. I clearly communicated to them that my purpose was not to seek praise for the program but to learn about their true experiences so that I may use that information to design more effective professional development opportunities that will better support their needs, enhance their classroom practice, and ultimately be of more benefit to their students. While I work extensively with TPS administrators, I do not personally know any K-8 teachers in the district and, therefore, have no past or current roles or relationships with participants.

Definition of Terms

The following terms are defined in the literature:

Andragogy: The art and science of effectively teaching adults (Knowles, 1975).

Arts infusion: Adding the arts to a class that typically did not study or apply arts concepts (Tunks & Grady, 2003).

Arts integration: An approach to teaching in which students construct and demonstrate understanding through an art form (music, visual, theater, and dance). Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both (Anderson & Milbrandt, 2005; Milbrandt, 2006, Silverstein & Layne, 2010).

Authentic instruction: Teaching and learning that have the real-world connections outside of the classroom and that are useful in life. Authentic instruction promotes students' construction of higher-level thinking and encourages responsibility for unique approaches to a topic (Anderson & Milbrandt, 2005).

Connection: Instruction that uses concepts or materials from one discipline to help reinforce a concept in another discipline (Snyder, 2001).

Constructivism: A theory of teaching and learning encompassing the idea that human understandings are constructed internally, not predetermined or given from on high. In constructivist learning theory, the emphasis is on active participation of the learner in the environment (Anderson & Milbrandt, 2005).

Correlation: Two or more disciplines address the same theme or topic (Snyder, 2001).

Differentiated instruction: A systematic approach to planning curriculum and instruction for academically diverse learners (Tomlinson & Eidson, 2003).

Integration: Instruction that utilizes more than one disciplinary domain or strategy to facilitate learning-such as using art, social studies, and history to understand the themes of the American Civil War *(Snyder, 2001)*.

Interdisciplinary: Instruction that intentionally crosses the boundaries among disciplines to pursue deeper meanings, rather than keeping these ideas isolated within separate academic

disciplines.

Pedagogy: The art and science of effectively teaching children (Knowles, 1975).

Professional development: Programs and workshops for teachers that occur after school hours, on weekends, or during summer break, that foster educational research, planning, practicing, and reflection on practice (Hutching, Huber, & Golde, 2006).

Significance of the Study

This study may be significant for education audiences, especially elementary and secondary classroom teachers. First, this study contributes to the body of literature on arts integration. It describes eight non-arts teachers' experiences with a voluntary arts integration professional development program as well as describing their experiences with implementing arts integration curriculum in K-8 classrooms. Second, this study provides those who develop teacher professional development programs with firsthand information about the aspects of arts-integrated professional development programs that teachers find to be beneficial. This study may also be significant to policymakers who are interested in reforming their professional development programs. This study is also helpful for K-8 schools in considering whether arts integration professional development opportunities should be offered as a way to help teachers differentiate their teaching practices.

Summary and Organization of the Study

Issues of accountability have negatively affected teachers' pedagogical practices in schools today. Feeling pressure to cover tested standards, many teachers disproportionately use traditional instruction methods that reach a limited number of learners. Researchers have suggested that to meet students' multiple intelligences, differentiated and interdisciplinary methods of instruction are needed (Bernard, 2009; Gullatt, 2008; Seidel, 2009; Tomlinson &

Eidson, 2003). Previous studies have also confirmed that arts integration, a form of interdisciplinary differentiated instruction, improves student achievement (Aprill, 2001; Darts, 2006; Levin, 2008; Lynch, 2007; Marshall, 2006; Mason et al., 2008). The purpose of this study was to explore non-arts teachers' perceptions of a voluntary arts integration professional development program. Teacher participants were also asked to describe if and how the professional development program influenced their teaching practices.

This document is comprised of five chapters. This chapter provided the statement of the problem, background, purpose, research questions, theoretical framework, subjectivity statement, definition of terms, and significance of the study. Chapter II provides a review of literature on arts integration, theories on teaching and learning, and effective professional development. Chapter III provides a description of the methodology used for this study. Chapter IV will provide the research findings and a summary of the results, and Chapter V will provide a discussion of major

CHAPTER II

LITERATURE REVIEW

Introduction

This literature review presents four areas of scholarship that provide the background for this study: literature that defines the foundations of arts integration as a teaching method, literature about the impact of arts integration, literature about theories and methods related to interdisciplinary teaching and learning, and literature that discusses models of professional development.

Review of Relevant Research on Arts Integration

Foundations of Arts Integration

Multiple Intelligences (MI)

Students of all ages possess differing abilities and interests. Levy (2008) stated, "Students do not all learn the same way, so we cannot teach them all the same way. We have to adjust our teaching style to reflect the needs of our students" (p. 162). One way to differentiate teaching is to use Gardner's multiple intelligence (MI) theory as a framework for understanding how students learn (Levy, 2008). Multiple intelligences (MI) theory states that each student will develop an intelligence profile containing a

combination of strong and weak intelligences (Gardner, 1983, 2000). The eight multiple intelligences identified by Gardner are logical-mathematical, spatial, musical, bodily-kinesthetic, linguistic, interpersonal, intrapersonal, intrapersonal, and naturalistic. For example, a student may develop a profile with dominant, logical-mathematical, musical, spatial, and bodily-kinesthetic intelligences, but also a recessive naturalistic, interpersonal, linguistic, and intrapersonal profile (Moran, Kornhaber, & Gardner, 2006). The purpose of using MI, however, is not to teach only to students' dominant intelligences and ignore their recessive intelligences. Rather, the purpose of applying MI is to provide a variety of ways for all students to learn (Levy, 2008; Tomlinson & Jarvis, 2006).

Students may develop different preferred intelligences, or ways of making sense of what they are learning. According to MI theory, teachers who primarily use traditional lecture based pedagogy may be effective for students who have dominant linguistic and logical- mathematical intelligences but may not connect well with students who are stronger in the other intelligences, such as bodily-kinesthetic. Therefore, when teachers disproportionately favor some intelligences in their teaching, students with other preferred intelligences may struggle to learn. Further, by design, high-stakes testing is not informed by MI, as students are seated for hours in silence completing written exams. Wraga (2009) explained, "The cumulative message these circumstances send to students is that school's purpose is to study discrete academic subjects, deploy discrete bits of information, and pass tests" (p. 89). In addition, the results of the high-stakes assessments

do not help children learn better (Armstrong, 2000). The focus on improving achievement test scores can pressure schools to cover tested material quickly, using a traditional lecture based format.

Many school districts, even those meeting annual yearly progress (AYP), may not consider MI theory for a variety reasons. According to Moran, Kornhaber, and Gardner (2006), "Education policymakers sometimes go astray when they attempt to integrate multiple intelligences theory into schools" (p. 2). Policymakers may view MI theory as too much additional data for administrators to collect and analyze, assuming they must then organize students into categories based on their individual profiles. This misconception by administrators may prevent teachers from being invited or challenged to use the MI theory in their classrooms.

Some educators may resist the idea of creating lessons that utilize MI theory because they believe the process will take many additional hours to prepare. Teachers, like administrators, may believe that using MI theory in their classroom would mean creating multiple experiences for each lesson (Moran, Kornhaber, & Gardner, 2006). Yet this is not the case:

> The multiple intelligences approach does not require a teacher to design a lesson in nine different ways so that all students can access the material. Rather, it involves creating rich experiences in which students with different intelligence profiles can interact with the materials and ideas using their particular combinations of strengths and weaknesses. (Moran et al., 2006)

Teachers who know their students will know how they learn and will be able to include

learning experiences that allow for them to be successful when given the opportunity to do so (Tomlinson & Jarvis, 2006).

Interdisciplinary Learning

While some teachers may meet students' multiple intelligence needs, they may still fall short on showing students how their learning connects to the world around them. Gardner (1990) identified a disconnection in formal learning practices. He questioned, "What can be done to minimize the disjunction among forms of knowing, or, to put it another way, to heighten the integration among these various forms?" (p. 31). Nearly 30 years have passed since Gardner raised this question; yet, in most schools today, individual subjects continue to be taught in isolation. The thematic nature of interdisciplinary instruction, therefore, may help reach students' multiple intelligences and show them how their learning connects to their lives.

There are many different definitions of interdisciplinary learning. Some researchers use terms such as *connection, correlation, infusion, integration,* and *horizontal articulation* to describe interdisciplinary learning (Snyder, 2001; Tunks & Grady, 2003; Wraga, 2009). In addition, some forms of interdisciplinary learning use one subject to help teach a concept from another subject, and, therefore, do not treat both subjects equally. Nevertheless, interdisciplinary learning by any name, shape, or form, attempts to give students an experience that cuts across two or more subjects. Arts integration is a form of interdisciplinary learning.

Readers' theater, for example, is an arts-integrated interdisciplinary activity. Readers' theater cuts across English, language arts, drama, and the visual arts. It requires students to read, summarize, work together to develop a skit, create props, and use

teamwork and dramatics to present what they have learned. Arts-integrated interdisciplinary activities such as readers' theater may help students make meaningful connections to what they are learning. Interdisciplinary learning is useful because it involves true problem solving and prepares students for the demands of the 21st century workforce (Americans for the Arts, 2009).

Biscoe & Wilson assert that a unique feature of arts integration is its "interdisciplinary linkages" (p.4). With an arts integration approach, connections are made between a particular art form with a particular curriculum area. Art forms can also connect to a school's needs or concerns, which might include areas such as bullying or character education (Biscoe & Wilson, 2015).

Differentiated Instruction

Teachers need to differentiate instructional strategies to help reach the diverse learners in their classes (Tomlinson, 2000), and arts integration is one way to reach a variety of students (Lynch, 2007). Tomlinson and Eidson (2003) defined differentiated instruction as "a systematic approach to planning curriculum and instruction for academically diverse learners" (p. 3). In other words, teachers who use differentiated instruction provide a variety of teaching methods and learning opportunities to reach the different learning needs of students (Tomlinson, 2000). Similar to Gardner's (1983) multiple intelligence theory, differentiation takes into consideration students' learning profiles, interests, and readiness. Tomlinson and Eidson (2003) explained, "Because students vary in readiness, interest, and learning profile, it is important to vary or differentiate content in response to those student traits" (p. 5). Indeed, several differences that students may possess include culture, gender, home environment, preferred

intelligence, interests, and readiness (Tomlinson, 2000). Five elements of instruction can be differentiated: content, process, product, affect, and learning environment (Tomlinson & Eidson, 2003).

Differentiated content means allowing students to evaluate information and select what they believe is critical. Process refers to how students absorb or make sense of the new knowledge; in a differentiated classroom, the students are given a variety of ways to learn the new material. Differentiated products refer to inviting students to demonstrate their learning in a variety of ways. Affect refers to challenging students to be successful to develop their self-efficacy. Affect also means differentiating instruction so that all students feel safe, welcome, important, and valued. Finally, in a differentiated learning environment, it is necessary for the teachers to vary the time, materials, and organization of the classroom to fit the learners' needs. In other words, differentiation means having a flexible learning environment. Arts integration is an example of differentiated instruction because it allows for the content, process, product, affect, and learning environment to be modified to better serve students' learning needs.

For example, in an arts-science integrated lesson on weather, a teacher may choose to differentiate the content by allowing students to select any season to illustrate the weather. In the same lesson, the teacher might differentiate the process by allowing students to read about, listen to, observe, and create what they are learning. The teacher could also differentiate the product by inviting the students to write a weather report, draw a storm, compose and sing a season song, or choreograph a dance showing what they learned. To differentiate the affect, a teacher might require the students to showcase their learning in a science fair display or a videotaped weather report. Finally, to

differentiate the learning environment, the teacher might allow students to work in flexible groups with flexible deadlines. Arts integration could be a strategy that teachers use to meet their students' different learning needs, because it can be easily differentiated.

The enrichment qualities of arts-integrated learning are another way arts integration differentiates instruction (Brown, 2007; Lynch, 2007; Purnell, Ali, Begum, & Carter, 2007). One of the goals of differentiated instruction is to "help teachers meet each child where they are when they enter class and move them forward as far as possible on their educational paths" (Levy, 2008, p. 162). Arts-integrated lessons assist in moving students beyond basic fact memorization and recall by requiring students to demonstrate learning. This type of enriched learning "occurs when teachers identify specific skills, concepts, or ideas in a core subject which can be enhanced, reinforced, illustrated, or examined through a parallel arts experience" (Purnell et al., 2007, p. 422). Arts integration can be best used to: 1. "introduce and create enthusiasm for a new unit of study, 2. reinforce concepts already learned, and 3. enrich current content by adding another layer of meaning" (Lynch, 2007, p. 34).

Arts integration drives students to greater knowledge beyond basic facts by making learning exciting, enriching, and differentiated (Brown, 2007). The reason arts integration was selected as the differentiation method to be explored in this study is because non- arts teachers are required as part of the Any Given Child-Tulsa initiative, to use arts integration as a means to differentiate their teaching.

Meaning Making

One of the underlying principles of this study is that "human beings are

programmed, biologically and psychologically, to seek and make meaning" (Anderson & Milbrandt, 2005, p. xxiii). However, for learning to transfer beyond the context where it was learned, connections must be identified and embraced by the teacher and student (Sahasrabudhe, 2006). Indeed, students may resist participating in learning activities if they do not see the connection to their interests (Brookfield, 1990). For a student to learn deeply, the experience must reach the student on a personal level and the student must find it meaningful (Oreck, 2006; Tomlinson, 2000). Arts integration helps to engage students in experiential learning, the process of making meaning directly from the learning experience, in contrast to academic learning, or the study of a subject (Lajevic, 2013). Teachers must also be aware of their students' cultural backgrounds and attempt to make meanings personal (Brookfield, 1990). Therefore, curriculum should be designed with teaching and learning experiences that connect students' needs and interests.

Conditions for Growth

Teaching methods should not be selected based on the teacher's preference, ability to cover content, or traditional norms. "Critically responsive teachers are not tied to some predetermined methodological stance; rather, teachers judge whether or not to use a particular approach, method, or exercise by one criterion- whether or not it helps people learn" (Brookfield, 1990, p. 24). Teaching methods and learning activities should utilize students' strengths as well as challenge them (Levy, 2008; Tomlinson & Jarvis, 2006). Arts-integrated experiences can accomplish both goals because they allow students to use their creative thinking skills and require students to evaluate and apply what they have learned into a product that they will present to their teacher and peers (Bellisario & Donovon, 2012; Mason, Steedly, & Thormann, 2008; Seidel, Tishman,

Winner, Hetland, & Palmer, 2009). This process suggests that teachers should consider arts integration as a tool to help and challenge students to learn.

One can assume that not all students are interested in arts-integrated activities. Further, many students, especially those with strong logical-mathematical intelligence, may fear an arts-integrated approach to learning. However, exposure to new ways of learning may be beneficial to students. Brookfield (1990) stated, "It is sometimes important to teach against students' preferred learning styles," because teachers who overuse a student's preferred learning style will likely narrow that student's growth (p. 69). Rather, teachers should challenge students to develop new ways of learning that they may have avoided (Brookfield, 2006; Moran, Kornhaber, & Gardner, 2006). Succeeding in new ways of learning is an "exhilaratingly liberating feeling of having survived experiences that had previously been perceived as terrifying and totally beyond one's capacity" (Brookfield, 1990, p. 49). This suggests that all students may benefit from arts-integrated experiences.

Impact of Arts Integration

When planning instruction, teachers are faced with the challenge of creating experiences that will engage students in meaningful learning of the standards-based curriculum. According to Dewey (1938),

> Everything depends upon the quality of the experience which is had. It is his [the teacher's] business to arrange for the kind of experiences which, while they do not repel the student, but rather engage his activities are, nevertheless, more than immediately enjoyable since they promote having desirable future experiences. (p. 27)

Considerable previous research suggests that arts integration experiences have a positive impact on students' cognitive, affective, and social development and student achievement (Americans for the Arts, 2009; Appel, 2006; Bellisario & Donovan, 2012; Lynch, 2007; Snyder, 2001).

Cognitive Development

Teachers have a responsibility to ensure students have opportunities to achieve to their full potential. In most cases, the methods they use to achieve this responsibility are partially up to them. Arts integration is one teaching method that correlates positively with cognitive development (Americans for the Arts, 2009; Appel, 2006; Lynch, 2007; Snyder, 2001). This correlation has been attributed to the ability of arts-integrated lessons to foster the development of creative thinking, experimentation, inquiry, and problem solving (Bellisario & Donovan, 2012; Brown, 2007; Seidel, Tishman, Winner, Hetland, & Palmer, 2009). For example, researchers noticed that creating with the arts often requires students to organize and sequence their steps in their work (Mason, Steedly, & Thormann, 2008). In addition, students working in the arts have to improvise to solve a problem (Mason et al., 2008).

Arts-integrated lessons also have been found to prepare students for decision-making outside of the classroom (Americans for the Arts, 2009; Eisner, 1998; Seidel, Tishman, Winner, Hetland, & Palmer, 2009). Arts-integrated lessons encourage students to think creatively, which prepares them to consider and actively discuss global issues such as violence (Americans for the Arts, 2009; Bellisario & Donovan, 2012; Daniel, Stuhr, & Ballengee-Morris, 2006; Seidel et al., 2009). In addition, arts-integrated lessons often require students to plan and sketch out ideas, which improves decision-making

skills (Seidel et al., 2009). Finally, learning through the arts often includes receiving criticism during critiques and discussions of students' art products, and often requires students to listen and make changes to improve their work (Americans for the Arts, 2009; Purnell, Ali, Begum, & Carter, 2007; Seidel et al., 2009). Learning how to accept criticism and problem-solve are two life-skills that arts-integrated lessons foster.

Arts-integrated lessons require students to connect learning from two or more subject areas. For example, a student in an arts-integrated social studies class would engage in concurrently learning social studies and arts standards This pedagogical approach improves students' interdisciplinary connections (Brown, 2007; Daniel, Stuhr, & Ballengee-Morris, 2006; Tunks & Grady, 2003). Researchers indicated that when students integrate concepts from two or more areas, they can form more meaningful connections (Jolls & Grande, 2005; Morrow & Tracey, 2006; Purnell, Ali, Begum, & Carter, 2007; Snyder, 2001). Greene (1997) suggested students could recapture moments in history by making visual illustrations of them. For example, students in an arts-integrated social studies class could illustrate the terrorist attack of the World Trade Center in New York on September 11, 2001. In addition, students could organize the illustrations into a timeline. The illustrations of September 2001 may help students make connections between the importance of studying history and the power of the arts to capture a moment in history (Greene, 1997; Tunks & Grady, 2003).

Affective and social development

In addition to shaping cognitive growth, teachers impact the affective and social growth of students. Self-efficacy, confidence, self-esteem, and tolerance are some of the affective dimensions that teachers either help develop or ignore by their choice of

pedagogy. Redding (2014) asserts that arts integration helps to develop students' social/emotional competency that includes "a sense of self-worth, regard for others, and emotional understanding and management to set positive goals and make responsible decisions" (p.4). Creating an arts-integrated product requires students to persevere through problems, a process that develops self-efficacy (Mason, Steedly, & Thormann, 2008; Seidel, Tishman, Winner, Hetland, & Palmer, 2009). Arts integration often requires students to showcase their work, thus developing students' communication skills, confidence, and self-esteem (Darts, 2006; Mason et al., 2008; Milbrandt, Felts, Richards, & Abghari, 2004; Seidel et al., 2009). Arts-integrated lessons can improve tolerance through cultural awareness and openness during critiques and discussions of art products (Americans for the Arts, 2009; Purnell, Ali, Begum, & Carter, 2007; Seidel et al., 2009).

Researchers have also noticed that classrooms that utilize the arts become more like a laboratory or studio setting (Seidel, Tishman, Winner, Hetland, & Palmer, 2009). In other words, the environment in an arts-integrated classroom encourages students to engage in independent hands-on learning and experimenting, rather than to sit passively listening to a lecture. Further, when classroom conditions change from traditional to arts-integrated and students move about the room and engage in social conversations about their learning, the learning experience becomes more communal and collaborative (Dewey, 1938; Seidel et al., 2009). For example, when students discuss other students' work, the learning improves because their peers often notice and point out important strengths and weaknesses in that work. These peer conversations stimulate reflection for both students, improving the learning experience. These affective and social benefits,

along with improving cognitive development, positively affect student achievement in school.

Student Achievement

Research has shown higher student achievement in arts-integrated classes compared to student achievement in traditional classes (Bellisario & Donovon, 2012; Catterall et al, 2012; Gullatt, 2008; McCarty, 2007; Scripp et al., 2013; Winner & Hetland, 2000). Findings suggest that students in an arts-integrated math and reading classroom have increased achievement (McCarty, 2007). In addition, Gullatt (2008) found students in arts integrated classes recalled information better than did students in traditional classes. Further, arts-integrated classes encourage students to be more critical. Students must constantly make critical judgments as they observe and create an arts-integrated product (Jolls & Grande, 2005). For example, as students are creating art products, they must critically analyze whether their product demonstrates their knowledge. Specifically, students in arts-integrated classes constantly judge whether they need more details in their work. Improving critical thinking skills is correlated with higher achievement (Americans for the Arts, 2009; Appel, 2006; Bellisario & Donovon; 2012; Catterall et al., 2012; Lynch, 2007; Snyder, 2001).

Arts-integrated lessons provide qualities, such as engagement, associated with improved academic performance (Americans for the Arts, 2009; Appel, 2006; Bellisario & Donovon; Gajda & Dorfman, 2006; Seidel, Tishman, Winner, Hetland, & Palmer, 2009). Lessons that integrate the arts require students to take an active role in their learning (Appel, 2006; Gajda & Dorfman, 2006; Seidel et al., 2009). Arts-integrated lessons have been found to have intrinsic qualities that help students maintain

engagement in challenging and demanding assignments, which positively impacts their achievement in those learning situations (Seidel et al, 2009). Students find arts-integrated lessons compelling and fun because of the art materials and the variety of outcomes possible (Lynch, 2007; Seidel et al, 2009). This is especially the case for students who have typically struggled with traditional lecture-based classrooms (Lynch, 2007). Arts-integrated learning also fosters better student ownership and responsibility, which correlates with improved academic performance (Appel, 2006; Mason, Steedly, & Thormann, 2008; Milbrandt, Felts, Richards, & Abghari, 2004; Scripp et al., 2013; Seidel, Tishman, Winner, Hetland, & Palmer, 2009). Literature on arts integration suggests that the focus of arts- integrated lessons on individual choice improves students' ownership of their learning (Appel, 2006; Mason et al., 2008; Milbrandt et al., 2004; Seidel et al., 2009).

Benefits for Teachers and Schools

The benefits of arts integration extend beyond students, affecting teachers and schools as well. While a multitude of arts integration models currently are being applied in schools, almost all models are built upon the collaborative efforts of classroom teachers and arts specialists (which may include artists in residence, visiting artists, school-based arts teachers, arts coaches, or some combination of these). Such collaborative relationships contribute to increased teacher satisfaction, interest, and success, and lead to the development of a sense of community of practice in the school (Bellisario & Donovon; 2012; Burton et al., 1999; Deasy & Stevenson, 2005; Werner & Freeman, 2001). These teachers are more willing to take risks, both in their curriculum planning and teaching. They are innovative in their teaching and willing to experiment;

they persevere in integrating the arts despite barriers, and approach their classes in a more child-centered rather than adult-centered manner (Bellisario & Donovon, 2012; Burton et al., 1999, Werner & Freeman, 2001).

Research has pointed to the following benefits for schools with strong arts-integrated programs: improved school climate, higher attendance, and increased student achievement (Biscoe & Wilson, 2015; Dorfman, 2008; Gajda & Dorfman, 2006; Lynch, 2007). Arts integration has been used to increase enthusiasm in schools; therefore, one benefit of an arts-integrated school is improved climate (Biscoe & Wilson, 2015; Dorfman, 2008; Gajda & Dorfman, 2006; Lynch, 2007). Biscoe & Wilson (2015) assert that by incorporating an arts-integrated approach, teachers begin to realize "not only students' role in their learning, but also students' role in managing their own behaviors" (p.4), and, as a result less time is expended on discipline, contributing to more positive school climate. A national trainer for the Kennedy Center at the 2014 Partnership for Education conference remarked that she had never observed classroom management problems in an arts-integrated classroom (Biscoe & Wilson, 2015). Another benefit of an arts- integrated school is higher attendance (Gajda & Dorfman, 2006). Traditional departmentalized subjects and standardized mapped curriculum may make a school seem isolated, dull, and meaningless to many students (Barnes & Shirley, 2007; Dewey, 1938; Gajda & Dorfman, 2006; Gullatt, 2008; Kilpatrick, 1926). Integrating the arts into the core curriculum has revitalized and energized some schools (Appel, 2006; Biscoe & Wilson, 2015; Dorfman, 2008; Gajda & Dorfman, 2006; Lynch, 2007; Rabkin & Redmond, 2006); increased motivation results in increased student attendance (Gajda & Dorfman, 2006).

Arts Integration Concerns

Some researchers have questioned the benefits of arts integration. The concerns include the goals of arts integration (Brewer, 2002; Mishook & Kornhaber, 2006), the minimal value placed on arts learning in arts integration (Brewer, 2002; Mishook & Kornhaber, 2006; Snyder, 2001), the ability of non-arts teachers to proficiently teach arts learning in arts integration (Sahasrabudhe, 2006), and the evidence of increased student achievement (Aprill; 2001; Hetland & Winner, 2004).

One concern of some researchers is that arts integration would be used to replace arts education classes or to serve solely as technique for improving other subject areas (Hetland & Winner, 2004). Some researchers warn that if the basis of arts integration is improving student achievement, and student achievement does not improve, the arts may become even further cut and devalued (Hetland & Winner, 2001; Mishook & Kornhaber, 2006). In fact, integrating the arts into the core curriculum might lead to the arts being disassembled as a discipline (Brewer, 2002). This concern is important because arts education has already witnessed cuts with one third of principals nationally indicating decreases in arts instruction (Mishook & Kornhaber, 2006).

A second concern is the value placed on arts learning in arts integration. While arts integration may have a positive effect on learning, it may negatively affect the quality of arts learning (Brewer, 2002; Mishook & Kornhaber, 2006; Snyder, 2001). Researchers have suggested that arts integration could lead to misuse of arts methods or materials by non-arts teachers. Instrumental treatment of the arts may not meet state standards for arts learning, especially concerning arts criticism and aesthetics (Brewer, 2002; Mishook & Kornhaber, 2006). For example, arts-integrated learning might be used

to enhance content from another discipline such as social studies, but misuse of art materials, methods, or concepts may result in poor arts learning. In addition to poor arts learning in arts integration, the possibility that non-arts teachers may not be able to become proficient in arts education is a third concern. Sahasrabudhe (2006) stated, "Given the ever-enlarging knowledge base, it is unrealistic to expect a single person to acquire more than one disciplinary competence and attain multidisciplinary confidence" (p. 80).

Finally, some researchers suggest that arts integration does not positively affect student achievement (Aprill; 2001; Hetland & Winner, 2004). These researchers did not find any significant relationships between learning in the arts and student achievement. In their meta-analytic review of 10 studies, Hetland and Winner (2004) did not find increased student achievement from cognitive transfer. However, they did point out that empirical data was missing from many of the studies, which made synthesis of the findings difficult.

Benefit Versus Concern

Some of the concerns about arts integration relate to the quality of learning in an arts-integrated classroom (Brewer, 2002; Mishook & Kornhaber, 2006). However, findings from several studies demonstrated increased learning in arts-integrated classrooms (Americans for the Arts, 2009; Appel, 2006; Brown, 2007; Gullatt, 2008; Lynch, 2007; McCarty, 2006; Seidel, Tishman, Winner, Hetland, & Palmer, 2009; Snyder, 2001). The number of possible benefits to cognitive, affective, and social development, in addition to the potential of positively affecting student achievement, appear to outweigh concerns about the quality of learning.

Improved student achievement in arts integration classrooms is another debatable topic. In a study of 10 meta-analytic reviews, Hetland and Winner (2004) found no significant relationships between cognitive transfer from participation in arts education to outcomes in other curricular areas. However, their study did find two equivocal and three causal relationships. In addition, Hetland and Winner pointed out that accurate synthesis was difficult because the empirical data, such as effect sizes and confidence intervals, were not specifically reported.

Given these opposing views, the current study is designed to discover non-arts teachers' perceptions of a voluntary arts integration program. These findings will help determine the value of arts integration for both teaching and learning.

Theories on Teaching and Learning

The first part of this literature review presented a discussion of arts integration; this section will review theories of teaching and learning that explain why arts integration could be of benefit to students.

Constructivism

Constructivism is a learning theory that states knowledge is individually constructed through symbolic interaction with the world (Hatch, 2002). The roots of constructivism can be traced back to the progressive educational views of the philosopher John Dewey. Indeed, some researchers suggest that Dewey may have been the first to support arts integration as part of his views on progressive education (Bresler, 1995; Gullatt, 2008). Many goals of arts integration can be linked to constructivism, including (a) active learning, (b) relevance, (c) experimenting (d) problem-solving, (e) connecting, and (f) meaning making.

Active learning

Dewey (1938) recognized that traditional methods, such as a teacher lecturing to students quietly sitting in rows, could be non-educative for some students. Another constructivist scholar, Jean Piaget, supported the notion that students cannot be intellectually active if their learning is controlled or restricted by an adult authority (Piaget, 1973). Some students need to actively apply what they are learning. In other words, "We know some things by knowing how to do them" (Bruner, 1971, p. 7). Many constructivists also strongly opposed disproportionate lecturing and other passive methods that focus on teaching only the material on the test because it often restricts students from the social interactions that lead to forming individual meanings (Bruner, 1971; Dewey; 1938; Piaget; 1973; Vygotsky, 1978). According to Piaget (1973),

> Anyone can confirm how little the grading that results from examinations corresponds to the final useful work of people in life. The school examination becomes an end in itself because it dominates the teacher's concerns, instead of fostering his natural role as one who stimulate consciences and minds, and he directs all the work of students toward the artificial result which is success on final tests, instead of calling attention to the student's real activities and personality. (p. 74)

Active learning, a constructivist principle, is fostered in arts-integrated methods through creative application and critical discussion of what one is learning.

Relevance

The teacher is responsible for making the curriculum interesting (Bruner, 1971; Dewey, 1938). Constructivist psychologist Jerome Bruner (1971) observed, "By school

age, children have come to expect quite arbitrary and, from their point of view, meaningless demands to be made upon them by adults" (Bruner, 1971, p. 62). Further, Bruner noticed that students waste large amounts of time trying to decide what the teacher wants, instead of learning and making meaning. Arts integration aims to make the curriculum relevant and interesting to students by offering them more options for demonstrating their learning.

Experimenting

Piaget (1973) favored spontaneous experimental investigations to develop individual intelligence. Students should experiment, and learning activities should encourage students to reconstruct what they are learning and make individual meanings (Piaget, 1973). Other constructivists also opposed a curriculum driven by standardized testing (Piaget; 1973; Vygosky, 1978). Vygotsky (1978) suggested that rather than examining what a student knows, teachers should develop students' problem-solving skills. Experimenting with materials to find individual solutions to problems is a foundational goal of arts integration.

Problem-Solving

Rather than teachers passively testing what students know to determine their learning, students should be intellectually active in their learning and be pursuing real problems (Piaget, 1973), and teachers should examine the students' problem-solving ability to guide instruction (Vygotsky, 1978). The constructivists recommended students look for possibilities, be creative, invent, problem-solve, and share their solutions to a problem with their classmates (Bruner, 1971; Dewey; 1938, Piaget 1973; Vygotsky, 1978). In addition, students should personalize their knowledge and reflect upon it

(Bruner, 1971). Students need to learn skills so they can approach objectives from a variety of ways and solve the problem in a personal way: "Learning is individual" (Bruner, 1971, p. 116). Arts integration fosters problem-based learning and individual meaning making.

Connecting

Constructivists suggested that teaching subject areas in isolation goes against the way students learn (Dewey, 1938; Piaget, 1973). Rather, students should be able to transfer learning from one subject to another and see the connections between subject matter (Dewey, 1938; Piaget, 1973). This calls for a reorganization of curricula to a broader thematic study of units (Piaget, 1973). Bruner (1971) stated, "So while each domain can be treated as a separate set of ideas, their teaching must make it possible for children to have a sense of their interaction" (p. 58). Constructivists suggested an integrated curriculum would improve learning and help students make connections (Bruner, 1971; Dewey, 1938). In addition, Bruner suggested that students should be given opportunities to solve problems and make connections. An integrated curriculum to help students make connections is a goal of arts integration.

Making Meaning

The process of converting new knowledge into meaning requires constant rearranging and reordering of past and present knowledge (Bruner, 1971). Bruner (1971) supported instructional strategies that included creating knowledge through application because when conditions permit students to interact with materials they will form individual meaning. He predicted that students in a constructivist classroom would become self-conscious, develop individuality, and see possible symbolic meaning over

concrete facts. Bruner recommended that teachers assist students in making meaning by developing their skills and interests. Developing individual meaning is one of the foundational goals of arts integration.

Instructional Strategies

While the goals of arts integration are aligned with the principles of constructivism, a number of learning theories and methods also support an arts-integrated curriculum. These include problem-based learning, project-based learning, task-centered design, humanism, multiple intelligences, and differentiation. In the next subsection, I examine how these theories and methods support arts integration.

Problem-Based Learning and Arts Integration

One of the foundational goals of arts-integrated lessons is to challenge students to be creative and work toward solving a problem. Taking a problem, investigating solutions, considering conflicting and incomplete opinions, and using criteria to make the best resolution is often termed problem-based learning (Torp & Sage, 1998). Arts integration is similar to the problem-based learning method because "problem-based learning is focused, experimental learning (minds-on, hands-on) organized around the investigation and resolution of messy, real-world problems" (Torp & Sage, 1998, p. 14). Learning experiences in arts integration are based on creatively solving structured problems, and these experiences help make new knowledge fit into students' long-term memory (Caine & Caine, 1994; Torp & Sage, 1998).

The characteristics of arts integration are similar to characteristics of the problem-based learning method. For example, both arts integration and problem-based learning have been found to positively impact students' inquiry (Brown, 2007; Mason, Steedly, &

Thormann, 2008; Seidel, Tishman, Winner, Hetland, & Palmer, 2009; Torp & Sage, 1998). Students in arts-integrated classrooms, similar to students in problem-based learning classrooms, ask more questions and learn content more deeply (Americans for the Arts, 2009; Appel, 2006; Lynch, 2007; Snyder, 2001; Torp & Sage, 1998). Also, arts integration and problem-based learning both support creative and unusual solutions. The creative choices found in arts-integrated activities, similar to those found in problem-based learning methods, help students become more open to new solutions and more tolerant to others' ideas (Americans for the Arts, 2009; Purnell, Ali, Begum, & Carter, 2007; Seidel, Tishman, Winner, Hetland, & Palmer, 2009; Torp & Sage, 1998).

Project-Based Learning and Arts Integration

The project-based curriculum concept can be traced back to Kilpatrick (1926). Arts-integrated lessons have similar steps as found in the project-based learning method. The steps in the project-based model of learning: purposing, planning, executing, and judging (Kilpatrick, 1926) are often used as a framework for arts integration (Appel, 2006; Lynch, 2007; Snyder, 2001). For example, in an arts-integrated lesson, a student studies a big idea, selects a concept to explore, sketches-out a solution, creates a product, and evaluates the result (Daniel, Stuhr, & Ballengee-Morris, 2006). In addition, in both methods, students improve their perseverance and confidence by participating in challenging projects that will help them work through future difficulties (Seidel, Tishman, Winner, Hetland, & Palmer, 2009).

Task-Centered Design of Arts Integration

The instructional strategies used in arts integration are similar to the task-centered design. The task-centered curricula design follows a cycle of (a) activation of students'

prior knowledge, (b) observation of a demonstration of new skills, and (c) application of new skills (Merrill, 2007). Activation, demonstration, and application are three essential components of an arts-integrated method (Darts, 2006; Lynch, 2007; Snyder, 2001).

Arts Integration and Human Needs

Maslow (1987) extensively studied humans and developed and organized human needs into a hierarchy. Some of the human needs he defined, including self-expression, aesthetic experiences and making connections, are met through arts integration. Whereas traditional methods, such as lecturing, often suppress students' self- expression, arts-integrated lessons foster self-expression because they support individual products. When students' freedom to express their creativity is suppressed through dull tasks, their cognitive needs will not be satisfied and intellectual learning will not occur (Maslow, 1987). The self-expressive qualities of arts-integrated experiences may satisfy students' needs to be creative.

Some research has shown that students' satisfying experiences influence and produce new motivations for learning (Dewey, 1938; Maslow, 1987). Creating aesthetic works, such as those created in arts integration, satisfies students' needs for self-expression. Maslow (1987) stated, "There are other apparently innately creative people in whom the drive to creativeness seems to be more important than any other counterdeterminant" (p. 26). Arts integration experiences may help satisfy students' creative needs.

In addition, arts-integrated lessons help students become aware of the interrelatedness of content from a variety of subjects. Students make sense of what they are learning by examining and classifying content (Maslow, 1987). Arts integration helps

students construct and demonstrate understanding of a core academic subject through an art form.

Arts Integration Differentiates Teaching and Learning

The principle that every student has different learning styles and that teaching and learning should be designed to best fit each individual learners needs is called differentiation (Tomlinson, 2000). Tomlinson (2000) recognized that in every class there may be students who differ in culture, gender, home environment, preferred intelligence, interests, and readiness. Arts integration is one way to reach a variety of students because it provides students with choices, therefore differentiating the learning experience and leveling the playing field for all types of learners (Lynch, 2007; Mason, Steedly, & Thormann, 2008).

The differentiation model recommends teachers vary teaching and learning to meet students' creative needs. Tomlinson and Eidson (2003) identified five components a teacher might differentiate: content, process, product, affect, and learning environment. Permitting students to review the key concepts and select what they want to study is called *differentiated content.* Offering students choices on how they attempt to make sense of new knowledge is called differentiating the learning process. Allowing students to demonstrate their learning in a variety of ways is called differentiated products. Creating a classroom that respects a variety of students' opinions, invites inquiry, and values diverse learning outcomes is called differentiated affect. Teachers who differentiate affect are aware of students' self-esteem and self-efficacy. Arts integration helps differentiate affect by promoting experimentation, encouraging individual learning, and developing awareness of cultural diversity and tolerance of others' opinions. Creating

flexible deadlines, inviting students to use a variety of materials, and allowing students to re-organize the classroom furniture to fit the learners' needs is called differentiated learning environment.

Arts integration is a form of differentiated learning because it aims to connect the curriculum to students' interests, life experiences, and talents (Tomlinson, 2000). Because arts-integrated learning is built around a "big idea" or "theme," students may select the content that interests them (Daniel, Stuhr, & Ballengee-Morris, 2006; Milbrandt, Felts, Richards, & Abghari, 2004). Because of the flexibility in arts integration, the process, or method of learning, can be easily differentiated in an arts-integrated classroom to meet the learning styles of each student (Mason, Steedly & Thormann, 2008; Tomlinson, 2000). Students have the opportunity to make decisions about the product because the goal is for each student to demonstrate learning (Jolls & Grande, 2005; Mason et al., 2008; Rolling, 2006). Because of this goal, the learning environment in arts integration is often flexible. Arts integration products are authentic intellectual work with individual application and expression to demonstrate knowledge, and, therefore, are differentiated learning experiences (Aprill, 2001; Mason et al., 2008). Student affect, or self-esteem, is also supported in arts integration because of the focus on creative expression and imagination.

Arts Integration Reaches Students' Multiple Intelligences

Some researchers argue that students learn in different ways, and the traditional narrow curriculum will not meet certain students' learning needs (Caine & Caine, 1994; Gardner, 1983; Tomlinson, 2000). The multiple intelligences model was developed at Harvard University by Howard Gardner in the mid 1980s. According to Gardner (1983,

2000) the eight multiple intelligences are logical-mathematical, spatial, musical, bodily-kinesthetic, linguistic, interpersonal, intrapersonal, and naturalistic. Arts-integrated lessons meet students' multiple intelligences by offering students options for learning and how they demonstrate their learning. As shown in Table 1, a teacher utilizing the multiple intelligences might allow students with logical mathematical abilities to use tools to create drawings that illustrate math concepts such as perimeter. Arts-integrated lessons involve many of the multiple intelligences because they require students to plan, sequence, and organize their steps (logical-mathematical); sketch, draw, sculpt, write, compose, categorize, or act-out their learning (spatial, linguistic, musical, naturalistic, and/or bodily-kinesthetic); and present, evaluate, critique, or assess the product (linguistic, interpersonal, and/or intrapersonal). The framework of arts integration fosters the development of students' multiple intelligences.

Table 1

Arts Integration and Multiple Intelligences

Intelligence	**Ability**	**Arts Integration Example**
Logical-mathematical	Use numbers, operations, and logic	Draw geometric figures and label the mathematical concepts, such as the perimeter.
Spatial	Manipulate three-dimensional space	Create three-dimensional forms from art materials and point to mathematical concepts such as right angles.
Musical	Use rhythm, melody, and harmony	Compose and perform a piece of music defining mathematical concepts such as parallel and perpendicular.

Bodily-kinesthetic	Use physical movement	Show human proportions on their bodies such as facial proportions to explain mathematical concepts such as symmetry.
Linguistic	Use written and spoken communication	Write and illustrate a story about fractions in their lives such as those found in their favorite foods.
Interpersonal	Use personal interaction	Interview other students to learn about math concepts and create a poster showing what they learned.
Intrapersonal	Use one's own thoughts and feelings	Create a journal with illustrations showing what they have learned about mathematical concepts.
Naturalistic	Analyze natural phenomena	Take photographs of natural mathematical phenomenon in nature and create a photomontage.

Adult Learning and Professional Development

Because this study is focused on non-arts teachers' perceptions of a voluntary arts integration professional development program, I have included an overview of current literature on professional development. This section reviews literature on andragogy, effective professional development, and arts integration professional development.

Andragogy

The participants in this study were teachers who participated in voluntary arts-integration professional development through Any Given Child-Tulsa and, therefore, are adults with adult learners' needs. The art and science of teaching adults, andragogy (Knowles, 1980) or self-directed learning (Knowles, 1975), was established to contrast

pedagogy, the art and science of teaching of children. Pedagogy often has been viewed as a subject-centered, teacher-directed approach to learning, and andragogy has been viewed as life-centered, student-selected approach to learning. To understand non-arts teachers' perceptions of a voluntary arts integration program, I had to consider to what extent the professional development program met their needs as adult learners.

Knowles (1975) established five basic adult learners' needs or andragogical assumptions that continue to be viewed as a prominent theory on how adults learn (Choy & Delahaye, 2002; Henschke & Cooper, 2004). These adult learners' needs include independence, experiences, need for change, immediate action, and internal motivation. Adult learners have a need to be independent, or in control of their learning. They should be given responsibilities and freedom to make decisions on what they learn. Adult learners should not be given trivial assignments or be manipulated into learning what someone else believes is important. Adult learners bring many life experiences into learning situations. These experiences should be embraced by the learner and shared with other adult learners. Adult education should be cooperative, not competitive, with adults learning from each other's areas of expertise. Often adult learners take classes because they are seeking a change in their lives. They seek to learn what they need to know to advance their careers or improve their lives. Adult learners want to actively learn and practice skills that will immediately impact their lives. Adult learners often have a desire to put learning into action. They prefer to learn strategies that can be immediately implemented. Adult learners seek real-life simulated learning activities that can be immediately applied to their situations. In many instances, adults possess a need to learn, grow, and be successful. Adult learners have an internal readiness to learn and are goal-

motivated, activity-motivated, or learning-motivated (Houle, 1961, as cited in Cross, 1981).

Some researchers question whether there is an absolute division between pedagogy and andragogy (Choy & Delahaye, 2002; Delahaye, Limerick, & Hearn, 1994). In other words, these researchers question whether all adults prefer andragogical methods and all children need pedagogical orientations to teaching and learning. To gain a better understanding of this debate, I reviewed two studies that measured adult learners' preferred orientation.

Delahaye, Limerick, and Hearn (1994) surveyed 676 business management students using the student orientation questionnaire and performed factor analysis to determine the adult learners' preferences toward andragogical (factor 1) or pedagogical (factor 2) methods. Data analysis produced a correlation coefficient of 0.10996, creating an orthogonal relationship between factor 1 and factor 2. These findings show that adults do not necessarily prefer pedagogy or andragogy.

Similarly, Choy and Delahaye (2002) used a mixed-method design to examine whether adult learners preferred andragogical methods. In the first part of their study, they surveyed 266 adult learners enrolled in a vocational education and training program also using the student orientation questionnaire (Christian, 1982 as cited in Choy & Delahaye, 2002). Their findings showed that learners preferred some aspects of both andragogical and pedagogical teaching and learning methods. To gain more insight, Choy and Delahaye utilized qualitative focus group discussions. They found that learners want to feel good. In other words, they need (a) instructors who are friendly, caring, and supportive, (b) a learning environment that fosters social interaction, and (c) to be treated

with respect and treated as an adult. Choy and Delahaye also found that many adults prefer the teacher-centered aspect of pedagogy. For example, in their focus group discussions, learners stated they did not want too many responsibilities, and preferred the teacher to guide their learning. Both the study by Choy and Delahaye (2002) and the study by Delahaye, Limerick, and Hearn (1994) indicated that learners do not necessarily prefer andragogy or pedagogy. They both also established that a learners' orientation does not fit on a continuum.

Researchers have concluded that the maturity of the adult affects the learners' needs (Choy & Delahaye, 2002; Delahaye et al., 1994; Smith & Delahaye, 1987; Stuart & Holmes, 1982). For example, an adult learner with minimal knowledge or experiences may have high pedagogical needs. At the same time, the same learner may have high interest and expectations for learning, and may have high andragogical needs. Delahaye et al. (1994) concluded that adults fit in one four stages of maturity. Learners in the first stage have high pedagogical and low andragogical needs. As learners move to the second stage, they still have high pedagogical needs, but have matured and have high andragogical needs. The third stage is similar to Knowles's definition, with adult learners having high andragogical needs and low pedagogical needs. Finally, in stage 4, the learner has matured beyond the need of a teacher and has low pedagogical and andragogical needs.

Considering the needs of adult learners, in this study I explored whether the arts integration professional development met the teachers' learning needs. I listened to participants' descriptions of professional development dialogue and attempted to identify whether their experiences were embraced or excluded. I considered how their experiences

affected their learning and their perceptions of the effects of the arts integration professional development on their teaching. I also explored to what extent participation in the arts integration professional development program helped participating teachers to implement arts integration in their classrooms.

Effective Professional Development

The goal of professional development is to cause positive "change in teachers' knowledge and skills and classroom teaching practices" (Garet et al., 2001, p. 10). Traditional professional development activities are workshops, seminars, summer institutes, and graduate courses. These activities typically occur after school hours, on weekends, and during summer breaks, and they may occur on-site, off-site, or online. Researchers have established the best practices in teacher professional development (Biscoe & Wilson, 2015; Darling-Hammond & Richardson, 2009; Garet, Porter, Desimone, Birman, & Yoon, 2001; Hutchens, 1998; Lee, 2005; Lind, 2007; Little, 2003; Riley & Roach, 2006; Shepardson & Harbor, 2004).

Effective professional development needs to (a) actively engage participants (Biscoe & Wilson, 2015; Darling-Hammond & Richardson, 2009; Garet, Porter, Desimone, Birman, & Yoon, 2001; Hutchens, 1998; Lee, 2005; Little, 2003; Oreck, 2008; Riley & Roach, 2006; Shepardson & Harbor, 2004), (b) be research-based (Hutchens, 1998; Little, 2003; Riley & Roach, 2006; Shepardson & Harbor, 2004), (c) be organized and structured around change (Darling-Hammond & Richardson, 2009; Garet et al., 2001; Guskey, 2009; Hutchens, 1998; Lee, 2005; Little, 2003), (d) have a plan for implementation (Biscoe & Wilson, 2015; Garet et al., 2001; Little, 2003), (e) offer support and feedback in relation to implementation (Biscoe & Wilson, 2015; Garet et al.,

2001; Levine & Marcus, 2007; Little, 2003; Oreck, 2008; Shepardson & Harbor, 2004), and (f) be ongoing and sustained (Biscoe & Wilson, 2015; Darling-Hammond & Richardson, 2009; Garet et al., 2001; Lee, 2005; Tunks & Grady, 2003).

While my study is focused on non-arts teachers' perceptions of arts integration professional development, and few studies could be found on this topic, a study on high quality professional development for arts teachers provides a useful comparison. Lind (2007) conducted a qualitative ethnographic study of 57 arts teachers to discover the supports and challenges they witnessed to teacher and student learning. The findings suggested that support and reflection are two key characteristics of effective professional development that transform teacher and student learning.

Arts Integration Professional Development

When districts, schools and teachers choose to transition to an arts integration instructional approach, significant professional development is necessary to help teachers and administrators transition to a new model. Biscoe & Wilson (2015) assert that arts integration professional development should focus on teachers' reflections upon practices to help teachers immediately apply what they learn through collaborative work in professional learning communities. Biscoe & Wilson also indicate that an arts integration approach requires commitment at all levels of an education system for successful implementation. In particular, they believe that "job embedded and ongoing professional development" (p.5) is a necessary component of a successful arts integration program. LaJevic asserts that arts integration professional development is necessary because arts integration can be a "scary place" for many teachers because it was likely not included as part of their own teacher education or schooling (LaJevic (2013). Duma & Silverstein

(2014) assert that in order to adopt arts integrated teaching methods, teachers need professional development that explicitly informs them about the "purpose, theory, and benefits of this pedagogy" (p.6).

I reviewed six previous studies on arts integration professional development for in-service teachers. Purnell and Gray (2004) and Oreck (2006) conducted mixed-methods studies to discover how teachers value arts integration and to what extent they use arts-integrated lessons. Purnell and Gray (2004) surveyed third, fourth and fifth grade teachers to discover how they perceived arts integration and to report their use of arts-integrated lessons. Seventy-five teachers from three school districts in western Pennsylvania were invited to participate and were mailed a Likert-scale questionnaire. The 32 returned questionnaires showed that teachers support arts integration. Ninety-four percent of the teachers reported integrating art and music, and 78% reported integrating drama into their curriculum. However, 45% integrated music and art and 60% integrated drama less than once per month. These results suggest that although teachers support arts integration, they do not necessarily implement arts-integrated lessons. One possible reason for the lack of arts- integrated lessons was that 84% of the participants had never attended arts integration professional development.

Oreck's (2006) mixed-method study of elementary teachers sampled teachers from schools that offered arts integration professional development to discover to what extent these teachers integrated the arts despite the pressures of standardized testing. In the quantitative part of the study, Oreck surveyed 423 teachers concerning their attitudes about arts integration and the quantity of arts-integrated lessons they implemented. Oreck utilized factor analysis and hierarchical multiple regression to select six teachers for the

qualitative part of the mixed-methods study. In the qualitative part of his study, Oreck conducted in-depth interviews of six non-arts teachers. Similar to those studied by Purnell and Gray (2004), the teachers in Oreck's study valued integrating the arts in the curriculum, but reported that they rarely implemented arts-integrated lessons. These results of teachers highly valuing arts integration, but reporting low levels of implementation of arts-integrated lessons, have been found to be related to the problem of complying to administrators' directed curriculum (Donahue & Stuart, 2007; Oreck, 2006) and administrators not supporting arts integration (Purnell & Gray, 2004). The findings suggest that more research on arts integration is needed to show administrators the effects of arts-integrated lessons on student achievement.

Garrett (2010) also conducted a mixed method study examining how teachers' classroom practices and self-efficacy are influenced by participation in an arts integration professional development. Garrett found that arts integration assisted teachers in designing more beneficial lessons, "improved classroom management and increased teacher efficacy." (p.1). Participating teachers also noted that their students demonstrated, " improvement in academic achievement, engagement, collaboration and motivation" (p.1) during arts integrated lessons. Other significant findings were that teachers indicated that participation in arts education professional development improved their classroom practices, including their capacity to create lesson plans, use different methods of assessment, and meet the diverse needs of students. Garrett concluded that arts integration was a "learning process rather than a simple transfer of information from teacher to student; therefore, it requires long-term commitment to allow skills to permeate the teachers' general instruction technique" (p.1). This finding indicates the

importance of teachers receiving robust, ongoing arts integration professional development.

Lowe (2002) examined music integration in a qualitative study of three second-grade language arts classes. In contrast to Oreck's (2006) and Purnell and Gray's (2004) mixed-methods studies of value of arts integration in relation to implementation, Lowe used qualitative data to determine whether integrating the arts with language arts successfully met standards for both subject areas. Using a collaborative research design and working as both a participant and researcher in her study, Lowe designed and taught the 12 arts-integrated lessons and collected observational and interview data. An analysis of the triangulated data (observations of the arts-integrated lessons and interviews of the three teachers and a representative sample of 16 second-grade students) resulted in conclusive findings that students made connections and met curriculum objectives and standards in both subjects.

Similarly, Mason and Steedly (2006) reported on seven teachers who measured the effects of their arts integration lessons with rubrics. Using a mixed-method design, the researchers collected sample student work, examples of rubrics used, survey data, and online discussion threads. The purpose of their study was to discover whether designing rubrics would help teachers evaluate learning in an arts-integrated lesson. Online discussion threads and survey findings suggested that the teachers in this study learned how to assess learning in an arts-integrated lesson using rubrics. In addition, teachers described assessment methods, such as rubrics, as being helpful in illustrating the effects of arts-integrated lessons.

Although the findings of Oreck (2006), Purnell and Gray (2004), Lowe (2002),

Mason and Steedly (2006), and Garrett (2010) support the claim that arts integration positively affects student achievement, more specific documented accounts are needed to change policies in schools (Education Commission of the States, 2006; Hetland & Winner, 2004). Further, teachers who have documented successful use of arts-integrated lessons need to be interviewed and have an opportunity to share their stories to inform other teachers, administrators, and policy makers about the benefits of an arts integrated curriculum.

Summary

Given the need for further research concerning the effects of arts integration, this study was designed to explore eight non-arts teachers' experiences with a voluntary arts integration professional development program. Through this study, I explored participants' descriptions of whether and how they were able to implement arts-integrated lessons at their schools in light of the pressures of accountability. In this chapter, I presented a review of the literature that defines the foundations of arts integration as a teaching method, literature about the impact of arts integration, literature about theories and methods related to interdisciplinary teaching and learning, and literature that discusses models of effective professional development. In the next chapter, I outline the methods I will use to collect and analyze data, as well as the strategies I will use to protect participants and establish trustworthiness.

CHAPTER III

METHODOLOGY

Introduction

This chapter describes the research methodology and includes discussions on the following areas: research design, selection of participants, data collection, data analysis, ethical considerations, trustworthiness, limitations, and assumptions. Chapter III culminates with a brief chapter summary.

Research Design

The purpose of this study was to explore non-arts teachers' perceptions of a voluntary arts integration professional development program. Qualitative research focuses on understanding how real people make sense of real experiences in their real settings (Creswell, 2007; Hatch, 2002, Merriam, 2002). Creswell (2007) recommended using qualitative research when a researcher wants people to voice their experiences. I chose to use descriptive qualitative research because it allowed me to retell the participants' stories. Descriptive qualitative research includes participants' perceptions (Hatch, 2002) and seeks "to understand the meaning people have constructed, that is how people make sense of their world and the experiences they have in the world" (Merriam,

2009, p. 13). These characteristics are important because I described my participants' perceptions of the experiences they had in a voluntary arts integration professional development program and explored whether they believe those experiences are of importance.

Educational research can be qualitative, quantitative, or mixed method in design. Qualitative studies allow for experiences to be explained by the individuals in their own words (Creswell, 2007; Merriam & Associates, 2002). I chose a qualitative design to explore the complex experiences and perceptions of the participants (Creswell, 2007; Merriam & Associates, 2002; Patton, 2002). This study focuses on non-arts teachers' perceptions of a voluntary arts integration program. According to Merriam and Associates (2002), qualitative methodology is the best choice when a researcher is seeking to discover participants' experiences at a "particular point in time and in a particular context" (p. 4). All participants in this study participated in a voluntary arts integration professional development program through Tulsa Public School as part of the Any Given Child-Tulsa program.

There are three basic types of qualitative studies: descriptive, interpretative, and theoretical (Maxwell, 1996). A descriptive study design was appropriate for this study because the focus is on the experiences of the participants (Creswell, 2007; Hatch, 2002; Maxwell, 1996; Merriam & Associates, 2002). Because I sought a detailed report of the effects of an arts integration program on participants' applications of art-integrated lessons, a descriptive study design was effective in answering my research questions (Creswell, 2007; Merriam & Associates, 2002).

Understanding the participants' implementation of arts integration after

completing professional development requires an analysis of the participants' perceptions of the strategies they learned that were essential to changing their abilities. Patton (2002) suggested using a descriptive study when studying participants' experiences of a program because,

> 1. depicting process requires detailed descriptions of how people engage with each other,
> 2. the experience of process typically varies for different people so their experiences need to be captured in their own words,
> 3. process is fluid and dynamic so it cannot be fairly summarized on a single rating scale at one point in time, and
> 4. participants' perceptions are a key process consideration. (p. 159)

Because my study involves participants' experiences with an arts integration professional development program, these criteria were the foundation for my selection of descriptive qualitative methods.

I considered using one of five epistemological and theoretical traditions, including: (a) narrative, (b) grounded theory, (c) ethnography, (d) case study, and (e) phenomenology. Narrative research was not appropriate because it focuses on a few individuals' stories (Creswell, 2007) and the focus of this study is not on narratives. In qualitative research, narratives typically aim to explain or normalize an event. Participants in this study, rather, were asked to discuss their experiences and opinions on a variety of workshops they chose to attend. Grounded theory was not appropriate because this study is intended to be descriptive rather than focused on developing a theory grounded in the data (Creswell, 2007). Ethnography was not appropriate because

the participants in this study were not a culture-sharing group. I also considered using phenomenology, which seeks to describe the essence of an experience (Creswell, 2007). Phenomenology and ethnography both, however, require multiple data collection methods and extensive time in the field, which was not feasible for this study.

Quantitative methods report findings in a statistical report and typically seek to prove or disprove hypotheses (Creswell, 2002; Patton, 2002). Because I addressed my research questions using participants' descriptions, using scaled surveys and pretest-posttest experimental research would not address my research questions and neither were employed in this study, either as a stand-alone methodology or as part of a mixed methods research design.

After careful consideration, I decided a collective case study would be the most appropriate research design. Case study design should be used when a researcher is exploring a bounded system, group, or other unit of analysis (Creswell, 2007; Hatch, 2002; Merriam & Associates, 2002). Case study involves a detailed description of a setting and its participants, accompanied by an analysis of the data for themes, patterns, and issues (Merriam & Associates, 2002; Stake, 1995; Wolcott, 1995). According to Creswell (1998), "A case study is an exploration of a 'bounded system' or a case [or multiple cases] over time through detailed, in-depth data collection" (p.61). A "bounded system" refers to an event, activity, or individual. A case study focuses on a particular situation, event, program or phenomenon, the end product is rich, thick description of the phenomenon under study; case studies illuminate the reader's understanding of the phenomenon (Merriam, 1998). The study of an individual is called a case study and the study of multiple individuals would be considered a multi-case or collective case study.

The participants in this study are individuals who are "bounded" by their professional roles and experiences as Tulsa Public School non-arts teachers who chose to participate in a voluntary arts integration program between July 2013 and June 2014.

Context for the study

The context for this study was public elementary and middle schools in the Tulsa Public Schools District. The population for this study was non-arts teachers who chose to participate in a voluntary paid ten-month arts integration professional development institute through Tulsa Public Schools as part of the Any Given Child-Tulsa program and who currently teach students in grades K-8.

The Any Given Child-Tulsa Program

Any Given Child is an initiative of the John F. Kennedy Center for the Performing Arts. In 2009, Michael Kaiser, President of the Kennedy Center, initiated a program that grew out of his concern for the state of arts education in America. He felt that equity and access to arts education remained an issue for too many American students. Mr. Kaiser's vision was that under Any Given Child, a community would come together to address the need for access to and equity in arts education for students across an entire school district. The primary goal of the Any Given Child initiative is to assist communities in developing a plan for expanded arts education in their schools, ensuring access and equity for all students in grades K-8 using the existing resources of the school district, the local arts community, and The Kennedy Center. The Kennedy Center brings to this initiative more than three decades of work with thousands of students, teachers, principals, administrators, business leaders, and arts managers across the country.

Any Given Child focuses its efforts on students of grades K-8 because of the unique nature of high schools, which typically include the arts in elective classes. The Kennedy Center hopes that if more demand for the arts is created in grades K-8, then more demand will follow in high schools. Because the program is funded with public dollars, Any Given Child communities focus on public schools and public charter schools.

In October 2010, The Arts and Humanities Council of Tulsa, Tulsa Public Schools (TPS) and The City of Tulsa jointly applied to participate in the Any Given Child initiative. In May of 2011, Tulsa was chosen as the 5th city in the nation to become part of the initiative. In 2011 and 2012, The Tulsa Community Arts Team, comprised of representatives from TPS, local arts organizations, the city of Tulsa, local philanthropic organizations and higher education worked together under the guidance of The Kennedy Center to develop a plan specific to Tulsa that connects ALL TPS students in grades K-8 with the excellent arts resources the Tulsa community has to offer.

During the planning phase, I led the Tulsa Community Arts Team to complete an extensive audit of local arts education resources, surveying TPS administrators and teachers as well as local arts organizations. Of the 2000 K-8 teachers of all disciplines who were surveyed during the audit, 64% (1295) responded. Of the 267 administrators surveyed, 70% (188) responded. Key findings (available at www.anygivenchildtulsa.wordpress.com/resources/) from the audit revealed that 94% of administrators and 95% of teachers agree or strongly agree that the arts are necessary in a balanced curriculum for all students; of the 55 responding schools, only the following percentages of all students in grades K-8 were receiving arts instruction in the following

disciplines: Theater, 0%, Dance, 2%, Visual Arts, 79%, and Music, 51%; teachers believe the arts impact students in the following ways: Increased creativity, 96%, Increased motivation, 88%, Increased academic achievement, 82%, and increased critical thinking, 78%. Only 33% of K-8 teachers, however, responded that they had received sufficient professional development in arts integration.

After data were analyzed, the team developed a long-term vision for the Tulsa community, strategic goals, and a detailed plan for implementation. The three strategic goals guiding Any Given Child-Tulsa follow:

1. Every K-8 child will engage in a high-quality standards-based curriculum that encompasses both district and community resources,
2. Sustain Any Given Child-Tulsa through an effective infrastructure, and
3. Raise public awareness, community-wide that the arts are essential.

The long-term vision guiding the work of Any Given Child-Tulsa is stated,

> We believe that all Tulsa Public Schools students must have equal access to sustained, high quality learning in the visual and performing arts. Every K-8 student should engage in live arts experiences through partnerships across the community ad with arts-specialists who integrate the arts into ongoing classroom learning and connect students to the world around them. We value opportunities for all Tulsa children to create, communicate, and think in concrete and abstract ways. For Tulsa children, families, and the community, the arts are essential.

The implementation plan for Any Given Child-Tulsa is comprised of 3 layers: live arts experiences, arts integration, and art for art's sake instruction. The first layer, live arts experiences, provides all students in a single grade level with an arts related field

study trip in partnership with local Tulsa arts organizations. Students receive live art experiences provided by the organization listed in parentheses:

Kindergarten: Theater Performance (Performing Arts Center Trust and Tulsa Library)

1st Grade: Museum visit (Gilcrease Museum)

2nd Grade: Opera Performance (Tulsa Opera)

3rd Grade: Museum visit (Philbrook Museum of Art)

4th Grade: Music/Dance Performances (Chamber Music Tulsa and Choregus Productions)

5th Grade: Ballet Performance (Tulsa Ballet)

6th Grade: Gallery visit (Hardesty Arts Center & 108 Contemporary or Living Arts)

7th Grade: Museum visit (Sherwin Miller Museum of Jewish Art)

8th Grade: Symphony Performance (Tulsa Symphony Orchestra)

The second layer of implementation is arts integration. Using the Kennedy Center's definition of arts integration, "Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both" (Silverstein & Layne, 2010). TPS teachers and curriculum specialists worked collaboratively with arts organization partners to develop arts integration curriculum for each grade level that surrounds each live arts experience. Arts integration curriculum is aligned with TPS "Pass Forward" standards in language arts, math, science and social studies.

The TPS district mandated that Any Given Child-Tulsa curriculum will be implemented by K-8 classroom teachers, not fine arts specialists or teaching artists from outside of the district. Therefore, classroom teachers are strongly encouraged by the district to attend professional development sessions in arts integration. These sessions are delivered collaboratively by TPS curriculum specialists and partner arts organizations prior to their students' scheduled live arts experiences; additional sessions, some delivered by Kennedy Center personnel, are offered throughout the school year. Teacher professional development is believed to be key to the success of Any Given Child-Tulsa, especially considering that only 1/3 of TPS teachers reported sufficient professional development in arts integration.

The third layer of Any Given Child is centered on art for art's sake instruction. Any Given Child will advocate for additional arts instruction by certified specialists and teaching artists with learning goals centered on the fine arts discipline exclusively. Although Any Given Child-Tulsa curriculum is delivered through K-8 classroom teachers, Any Given Child-Tulsa still sees the value of arts for arts' sake instruction and does not wish for classroom teachers to take the place of certified arts specialists. The hope of the John F. Kennedy Center for the Performing Arts also is that AGC-T will increase demand for arts education both in K-8 as well as high school.

Originally overseen by The Arts and Humanities Council of Tulsa, Any Given Child-Tulsa became a stand-alone initiative in 2013; The Arts and Humanities Council of Tulsa acts as a fiscal sponsor, and I was appointed Director of the initiative.

Any Given Child-Tulsa Professional Development

The professional development program offered to teachers through Any Given

Child-Tulsa is comprised of three types of workshops:

1. Workshops to prepare teachers for the live arts experience field trips their students will participate in. Beginning in the fall of 2015 these workshops occur on early release Fridays and all K-8 teachers are required to attend.

2. An intensive 10-month professional development institute that covers a variety of topics in arts integration to further enhance teacher's classroom practice. This institute is paid and interested teachers apply to participate. Participation is limited to 20 teachers annually with the goal to select two teachers from each grade K-8 and two fine arts teachers.

3. Intensive summer professional development at the annual Arts Integration Conference held in June at the John F. Kennedy Center for the Performing Arts in Washington D.C. As an Any Given Child partner, the Kennedy Center pay for two TPS K-8 teachers to attend each year and TPS pays for three additional teachers to attend the conference annually. Teachers are selected to attend based on their previous participation in Any Given Child professional development.

Workshops to prepare teachers for live arts experiences are presented collaboratively by a TPS curriculum specialist who has had arts integration training through the Kennedy Center and education specialists from each partner organization. These workshops walk teachers through what students will experience during their field study trips, offer an overview of each curriculum guide that contains arts integrated lesson plans to prepare students for field study trips and arts integrated lessons to reinforce what students learn during their field study trips, and allow teachers to ask

questions they have related to any of the lessons in the curriculum guides and/or arts integration.

The AGC-T Arts Integration Institute is comprised of 10 four-hour Saturday workshops and is offered to select teachers who have expressed an interest in expanding their knowledge of arts integration substantially. Teachers who complete the institute receive a $1000 stipend and a recognition reception. Teachers must attend seven of the ten PD sessions to receive the stipend. The slate of workshops below, as described from the informational flier for teachers, comprised the institute for the 2015-16 academic year:

- September: "Laying a Foundation: Defining Arts Integration"

  Presented by Lenore Blank Kellner, Kennedy Center Teaching Artist

  Many of the Kennedy Center's professional development offerings are based on a philosophy and practice of teaching called arts integration. So what is arts integration? This session unpacked the Kennedy Center's definition and gives teachers the opportunity to uncover the characteristics of quality integration. In addition, the session included participation in arts-integrated lessons and examined how arts-integrated instruction aligns with current learning principles and best practice.

- October: "Connecting Collections"

  Presented by Jessimi Jones, Director of Education, Philbrook Museum

  In this workshop, teachers learned techniques for analyzing and interpreting modern and contemporary art in a museum setting. Teachers learned and applied object-based teaching strategies; built confidence incorporating modern and

contemporary art into lesson plans; and utilized great works of art as the basis for interdisciplinary investigations.

- November: “Integrating Dance and Movement Across the Curriculum ”

  Presented by Ari Christopher, Executive Director, Tulsa Modern Movement

  The presenter explained that one does not have to be a professional dancer to integrate dance and movement into classroom practice. In this workshop, teachers gained new ideas and resources for incorporating dance and movement in their classrooms on an ongoing basis.

- December: “Integrating Visual Arts Across the Curriculum”

  Presented by Carmela Grantham, Fine Arts Faculty, TPS

  The presenter explained that one does not have to be a professional artist to integrate visual art into classroom practice. From using works of art as writing prompts to using visual art to demonstrate math concepts, this workshop explored a variety of strategies to spark imagination and creatively impact teaching practice. From this workshop, teachers took new ideas and resources for integrating the visual arts in their classrooms on an ongoing basis.

- January: “Integrating Theater and Drama Across the Curriculum”

  Presented by Jessica Davenport, Teaching Artist and Arts Integration Consultant

  The presenter explained that one does not need to be a professional actor to integrate theater strategies and drama into classroom practice. Teachers took from this workshop a variety of new ideas and resources for incorporating theater and drama in their classrooms on an ongoing basis.

- February: “Creating a Culture of Thinking in Classrooms and Schools”

Presented by Dr. Fred Burton, Researcher, Project Zero at Harvard University

In this engaging and practical workshop, teachers examined the role that creativity, thinking and the arts play in learning. Teachers learned strategies for building a culture of thinking and left with practical resources that could be immediately applied in the classroom.

- March: "Integrating Music Across the Curriculum"

  Presented By Elizabeth Sublett, Music Faculty, Riverfield Country Day School

  The presenter explained that one does not have to be a professional musician to integrate music into classroom practice. In this workshop, teachers explored a variety of strategies to spark imagination and creatively impact teaching practice. Teachers took from the workshop new ideas and resources for integrating music into thier classrooms on an ongoing basis.

- April, May and June: "Integrated Curriculum Writing"

  Facilitated by Eileen Simmons, Curriculum Specialist, TPS

  In these workshops, teachers developed their own arts-integrated lessons based on "PASS forward" objectives to use in their own classrooms and to share with teachers across the district.

Participants

A purposive sampling method was used to select eight K-8 non-arts teachers who make up the sample for this study. Bloomberg and Volpe (2008) stated that the logic of purposeful sampling lies in selecting information-rich cases, with the objective of yielding insight and understanding of the phenomenon under investigation (p. 69). According to LeCompte and Preissle (1993), purposive sampling emphasizes a criterion-

based selection of information rich cases from which a researcher can discover, understand and gain more insight on issues crucial for the study. They also observed that criterion-based sampling is used to provide a set of criteria or list of attributes that the study unit is to possess.

Participants were K-8 grade TPS teachers who participated in a voluntary arts integration professional development institute through the Any Given Child-Tulsa initiative; their direct perceptions are at the heart of this study. To be selected as a participant, teachers needed to meet four basic criteria: 1. Be currently employed by TPS as a regular certified (non-arts) K-8 classroom teacher, 2. Have attended a minimum of seven voluntary paid arts-integration workshops during the 2015-2016 academic year as part of the Any Given Child-Tulsa Professional Development Institute, 3. Be interested in reflecting on their experiences as related to Any Given Child-Tulsa teacher professional development workshops and the impact of their attendance, and 4. Be willing to participate throughout the data collection and analysis processes.

Eight participants were selected for this study. This number was chosen because I needed a large enough sample of teachers to offer a range of perspectives on the shared experience of participation in the program but small enough so that data collection would be manageable. Eight participants allowed for representative descriptions (Maxwell, 1996) of the arts integration experiences from elementary and middle school teachers who have varying years of experience. A smaller sample size might have resulted in weak descriptions of the arts integration experiences, excluded equitable participation from elementary and middle school teachers, or may have been non-representative by including too few experiences (Maxwell, 1996).

Participants were selected through the use of a demographic questionnaire (Appendix A). This questionnaire and an invitation to participate was sent via personal email to teachers who were selected to participate in the Any Given Child Arts Integration Institute. I was provided a list of teachers by a TPS staff member who is employed in the department of curriculum and instruction. The purpose of this questionnaire was to identify participants who met the inclusion criteria. The demographic questionnaire provided the following information:

1. The number of male/female teachers,
2. The subject(s) taught by each teacher,
3. Each teacher's number of years teaching,
4. How much (if any) previous training the teachers have had in arts integration and,
5. Teacher interest/commitment in participating throughout the research process.

After surveys were completed, I selected eight teachers who met the inclusion criteria and have varying backgrounds. When selecting teachers to participate in this study, I tried to create a balance of male and female participants, and to select teachers who have a wide range of teaching experience as well as grade levels and subjects taught. I eliminated teachers who had extensive previous training in arts integration, as I wanted teachers' reflections to be centered on their experiences with these specific workshops, and I was concerned previous arts integration training might cloud their responses.

Instruments

Qualitative research methods are designed to determine how people feel, think,

know, and act through observation, analyzing documents, and interviews (Patton, 1990). The following sections will outline the methods of collecting data for this study.

The Researcher as Instrument

In qualitative research, the researcher is the instrument for data collection (Bloomberg & Volpe, 2008). As an educator whose entire career has been in the field of arts education, I am aware of the fact that I bring my own biases to this research study. My intent is to listen to the stories of my participants in an objective way. As the researcher, I collected the thoughts and ideas expressed by my participants and expended every effort to hold these ideas and perspectives with care and share them in an authentic way.

Interviews

I selected the interview, a fundamental tool in qualitative research (Kvale, 1996), as the primary method of data collection in this study. Kevale (1996) described the qualitative research interview as an "attempt to understand the world from the subject's point of view, to unfold the meaning of peoples' experiences, to uncover the lived world…" (p.1). As Patton (1990) similarly claimed, "Qualitative interviewing begins with the assumption that the perspective of others is the meaningful, knowable, and able to be made explicit" (p. 278). My logic for using this data collection method is that a legitimate way to generate data is to interact with people (i.e., talk to and listen to them), thereby capturing the meaning of their experiences in their own words.

I used the study's research questions as the framework to develop a series of open-ended interview questions for participant interviews (Appendix B) that allowed the

flexibility for new directions to emerge during the interview. On completion of each interview, I transcribed the audio recordings verbatim.

Artifact Analysis

Another method of data collection was artifact analysis. I analyzed three different types of artifacts as part of this study. The first artifacts analyzed were the workshop handouts given to participants by presenters during Institute workshops. The second type of artifact analyzed was the teacher created drawings that were generated during interviews when participants were prompted to "draw the experience that contributed most to changing your teaching practice." The final type of artifact analyzed were the anonymous reflection forms that participants completed at the end of each workshop.

Observation

Patton (2003) outlined several advantages that direct observation can bring to a study that other methods, such as interviewing, cannot. According to Patton, the researcher, through direct observation, can more intimately understand the specific context or culture of participants. Other advantages include open, inductive-orientated findings, capturing unexpected nuances that could contribute to the study, providing information that may not be willingly divulged during interviews and adding objectivity to the perceptions of participants involved. I recorded field notes from direct observation during five of the 10 professional development workshops. In these notes, I recorded information about the setting and my direct observation of the professional development workshops as well as my immediate thoughts and opinions about the recorded data.

Procedure

I collected data over an eleven-month period beginning in September 2015 and ending in July 2016. I used the following research timeline:

- Prior to Month 1: I sought IRB approval from Oklahoma State University and obtained a formal letter of approval to conduct research from Tulsa Public Schools.
- Month 1: I solicited participants through a demographic questionnaire that was distributed via personal email to institute participants. Teachers who did not complete seven of the ten PD workshops were disqualified from research participation. Because I had more than eight qualified participants remaining, I randomly selected eight to complete interviews. I observed one PD workshop and obtained a copy of the PD workshop handout from the presenter and copies of anonymous reflection forms completed by participants at the end of the workshop. I began artifact analysis of the presenter's handout from that workshop, anonymous reflection forms, and my recorded field notes through open coding.
- Month 2: I observed a second PD workshop and obtained a copy of the PD workshop handout from the presenter and copies of anonymous reflection forms completed by participants at the end of the workshop. I continued artifact and field note analysis through open coding.
- Month 3: I obtained a copy of the November PD workshop handout from the presenter and copies of anonymous reflection forms completed by participants at the end of the workshop. I continued artifact and field note analysis through open coding.

- Months 4: I obtain a copy of the December PD workshop handout from the presenter and copies of anonymous reflection forms completed by participants at the end of the workshop. I continued artifact and field note analysis through open coding.
- Month 5: I observed a third PD workshop and I obtain a copy of the PD workshop handout from the presenter and copies of anonymous reflection forms completed by participants at the end of the workshop. I continued artifact and field note analysis through open coding.
- Month 6: I observed a fourth PD workshop, and I obtained a PD workshop handout from the presenter and copies of anonymous reflection forms completed by participants at the end of the workshop. I continued artifact and field note analysis through open coding.
- Months 7, 8 and 9: I observed a 5th PD workshop and I obtained a PD workshop handouts from monthly presenters and copies of anonymous reflection forms completed by participants at the end of each workshop. I began to conduct 30-60 minute semi-structured and tape-recorded individual interviews with participants who had attended all seven of the ten PD Institute workshops to date. I transcribed each interview within one week of the interview date. As soon as I finished transcribing each interview, I emailed the transcript to the participant to conduct a member check. I requested that participants submit any changes or words of clarification via email within two weeks of the date that I emailed the transcript to them. I also began open coding of interview data and continued open coding of artifact and observation data.

- Month 10: I obtained copies of anonymous reflection forms completed by participants at the end of the tenth workshop from the Curriculum Specialist Facilitator. I finished conducting individual teacher interviews. I informed participants who did not attend seven of the ten PD workshops that they are no longer eligible for research participation. I transcribed each remaining interview within one week of the interview date and emailed the transcript to the participant to conduct a member check. I requested that participants submit any changes or words of clarification via email within two weeks of the date that I emailed the transcript to them. I then began focused coding of all data.
- Month 11: I conducted open coding on teacher created drawings and other data that was newly obtained through member checks. I then finish focused coding and analysis of all data and completed all outstanding member checks of interview data analysis.

Measures for Ethical Protection

I utilized specific strategies to protect the participants in this study. First, I obtained permission from Tulsa Public Schools to study teachers employed through the district. All schools and participants were assigned pseudonyms. Research participants were fully informed verbally and in writing about the procedures and risks involved in research and were asked to give their consent to participate. Only persons who provided their signature on written consent forms participated in the study. These consent forms, along with a list of each participant's pseudonym for the study were stored in a locked filing cabinet at my home. Throughout the research process, I followed confidentiality procedures and did not include identifying information of participants. I stored all hard

copies of interview data in a locked filing cabinet in my office at Hardesty Arts Center (I am the only person with a key), and I stored all electronic interview data in a password-protected folder on my personal laptop. I backed up electronic interview data on a flash drive that I locked in my office filing cabinet at Hardesty Arts Center. After this study was complete, I scanned hard copies of interview data to an electronic format and stored all data in a password protected archive folder on my computer. I then shredded all hard copies of data. Additionally, after interviews and observations were transcribed, I conducted member checks via email to ensure participants were portrayed in a way they felt was accurate.

Before I began the research process, my proposal was reviewed and approved by The Institutional Review Board (IRB) at Oklahoma State University. The function of the IRB is to review research proposals with respect to ethical implications and decide whether additional actions need to be taken to assure the safety and rights of participants. I completed Responsible Conduct for Research (RCR) training prior to beginning my research study. This training is designed to encourage best practices in the area of research and to foster an ability to recognize an ethical choice and the ability to make a principled decision.

Data Analysis

A problem that almost all qualitative researchers face is lack of agreed upon approaches for analyzing qualitative data (Gay & Airasian, 2003; Best & Kahn, 2003). Ary, Jacobs and Razavieh (2002) indicated that the major challenge for qualitative researchers is to systematically search and organize data to increase their understanding and enable them to present to others what they have learned. For this reason, I used

thematic analysis—a qualitative analytical method that focuses on describing and interpreting participants' views (Seidman, 1998).

According to Merriam (2002), "another important characteristic of qualitative research is that the process is *inductive*; that is, researchers gather data to build concepts, hypotheses, or theories rather than deductively deriving postulates or hypotheses to be tested" (p. 5). In this study, I analyzed interview transcripts, artifacts and field notes and inductively formed conclusions. My conclusions described what I have learned from participants about the perceptions of non-arts teachers who participate in a voluntary arts integration professional development program.

I began my data analysis by developing *analytic descriptions* from the thickly descriptive texts and images that constitute my data set. Analytic descriptions are one endpoint of qualitative analysis involving the identification of recurrent patterns or themes and attempting to construct a cohesive representation of the data (Warren & Karner, 2010). I did this through the process of reading, rereading, contemplating, thinking and re-reading all my data. I continued data analysis through "open coding." Open coding is the process of discovering insights as a researcher is immersed in the data and is the initial step in identifying analytic patterns and themes (Warren & Karner, 2010). During the open coding process, I remained completely open to whatever was read from the data. Warren and Karner emphasized the importance of being open "so that something valuable is not missed by precluding it too early in the process" (p. 219). I completed this process by cutting relevant bits of information from copies of my data and pasting it onto index cards so that cards could be shuffled and reshuffled into theme based stacks throughout the open coding process.

After thoroughly utilizing the open coding process and becoming intimately familiar with the "big picture" my data presented, I made choices about narrowing the focus of my data and developed the main emerging themes as the primary focus of my analysis. I then went back through my data and coded each occurrence of my central themes and subthemes. I did this by once again cutting copies of my data into strips and attaching them to index cards and sorting them into thematic piles.

Malcolm Knowles' principles of andragogy (or andragogical assumptions) have been at the core of adult learning since the theory was developed over 30 years ago. Knowles' five principles include independence, experiences, need for change, immediate action, and internal motivation. After I completed coding and analysis, I used Knowles' principles to help organize my uncovered themes; this allowed me to situate my results in the theory and gain an understanding of the data within the theoretical perspective. Had Knowle's theory been applied *a priori*, the focus of analysis would have narrowed to his five principles, and several themes presented in this study would not have been uncovered.

Trustworthiness

In qualitative research, trustworthiness consists of the efforts made by the researcher to address issues of validity, credibility and dependability. Validity and credibility threats concern how the researcher might go wrong (Maxwell, 2005). Given that validity is one of the criteria that determines the accuracy of a qualitative research study (Creswell, 2009), I employed three strategies to rule out what Maxwell (2005) described as "specific plausible alternatives and threats to your interpretations and explanations" (p. 107).

The first strategy used for ensuring validity and credibility was the use of methodological triangulation. The use of multiple methods to study a single program is referred to as methodological triangulation (Patton, 2003). Methodological triangulation strengthens the study because it eliminates the unreliable one-method system that is linked to a number of errors (Patton, 2003). Methodological triangulation also produces a matrix of checks and balances where the findings of each method are referenced against each other to ensure internal validity. "Multiple sources of information are sought and used because no single source of information can be trusted to provide a comprehensive perspective on the program" (Patton, 2003, p. 306). In my study, data from field notes, document analysis, and interviews were continually cross-referenced to ensure the integrity of the findings.

The second strategy used for ensuring data validity and credibility was the solicitation of participant feedback or member checking. Member checking is the process of sharing the researcher's interpretation with the actual participants for verification and insights (Bloomberg and Volpe, 2008). The findings and interpretations for this study were emailed to all participants to ensure that they agreed with analysis and interpretation.

The third strategy used to ensure validity and credibility was reflection on or articulation of the researcher's bias. Qualitative research is based on subjective interpretations and contains biases (Creswell, 2007; Hatch 2002; Merriam, 2002). Researcher bias is the tendency for researchers to select data that fit into their existing theory or preconceptions (Maxwell, 2005). Maxwell (2005) argued that it is impossible to completely eliminate the researcher's beliefs, theories and perceptual lens. However, he

urged qualitative researchers to be well aware of their assumptions and roles in order to avoid interjecting personal bias into the study. These subjective interpretations and biases must be identified and taken into consideration during data collection and analysis (Hatch, 2002; Merriam, 2002). To do this, I clarified the biases that I bring to my study in my subjectivity statement, and continually monitored my own subjective perspectives and biases through reflective journaling throughout the data collection and analysis process (Bloomberg & Volpe, 2008).

The issue of dependability in qualitative research refers to whether one can "track the processes and procedures used to collect and interpret the data" (Bloomberg & Volpe, p. 78.) I addressed this issue by providing a detailed and thorough explanation of how data were collected and analyzed, or an "audit trail." Finally, I used participants' thick descriptions to improve trustworthiness of findings (Creswell, 2007; Maxwell, 1996; Patton 2002). Thick descriptions improve trustworthiness because they employ the participants' actual words.

Assumptions

I assumed that participants, educators who are interested in improving teaching, responded honestly to the demographic questionnaire, on anonymous reflection forms, and to interview questions concerning their arts integration professional development participation and engagement in arts integration practices.

Summary

To explore non-arts teachers' perceptions of a voluntary arts integration professional development program, I used a collective qualitative case study research design methodology. I used responses to a demographic questionnaire to select non-arts

teachers who participated in a voluntary arts integration professional development program as part of the Any Given Child-Initiative through Tulsa Public Schools. I conducted semi-structured open-ended interviews, document analysis, and observation to explore K-8 non-arts teachers' perceptions of a voluntary arts integration professional development program. In Chapters IV and V, I presented the findings from this study as well as discussing interpretations, recommendations and conclusions.

CHAPTER IV

FINDINGS

Introduction

I conducted this study because I was interested in whether arts integrated professional development could be a useful method to help non-arts teachers improve their teaching. Research has suggested that traditional pedagogy often disproportionally uses only one instructional method: lecturing (Barnes & Shirley, 2007; Lynch, 2007; Russell & Hutzel, 2007). Teachers using traditional pedagogy also compartmentalize subjects and teach concepts discretely, making it difficult for some students to make connections (Brown, 2007; Wraga, 2009). I conducted this study to investigate the extent to which arts integration professional development could meet the accountability issues of teachers.

This study addressed the following three research questions:

1. What experiences in a voluntary arts integration professional development program do non-arts teachers perceive as being useful in learning to implementing arts integration as part of their teaching practice?
2. What experiences in a voluntary arts integration professional development program do non-arts teachers perceive as not being useful in learning to implement arts integration as part of their teaching practice?
3. What aspects of a voluntary arts integration professional development program do non-arts teachers attribute to influencing change in their teaching practices?" The study is based on the following data sources:
    - Responses of 8 non-arts teachers in face-to-face interviews;
    - A short demographic questionnaire;
    - Artifact Analysis of workshop handouts, teacher created drawings that were generated during face-to-face interviews, and anonymous reflection forms distributed by instructors at the end of each workshop; and
    - Direct observation of five of the 10 Any Given Child-Tulsa Professional Development Institute workshops.

This chapter is organized in three sections. In the first section, I summarize the demographic data of the eight participants and present their cases. In the second section, I present the openly coded data from the data sources listed, and in the third section, I present focused coding of the data in the context of my study's theoretical framework.

The Cases

Nine Professional Development Institute participants expressed a desire to participate in this study. While I initially wanted to create a balance of male and female

participants, 18 of the 20 Institute participants were female, and the two male participants were not interested in taking part in my study. Participants had a wide range of teaching experience as well as grade levels and subjects taught, two criteria I desired in my purposive sample. One teacher who had extensive previous training in arts integration was immediately eliminated, leaving eight teacher participants, one of whom had some arts integration professional development experience. None of the teachers selected had experienced significant prior arts integration professional development. All eight participants attended at least seven of the ten PD workshops to maintain eligibility to participate in this study.

To protect participants, I used pseudonyms for all eight teachers and their schools throughout the study. In the following descriptions of my cases, I included (a) the grade level(s) they teach, (b) the subject area(s) they teach, and (c) their years of teaching experience as well as their perceptions about arts integration and participation in the PD Institute.

Table 2

Summary of Demographic Data

Participant Pseudonym	Subject Taught	Years Teaching	Previous Arts Integration Training
Jackie	1st Grade	1	None
Wanda	7th Grade Science	35	Some – none in Kennedy Center Method
Holly	Elementary Special Education	20	None
Patricia	7th Grade Language Arts	4	None
Miranda	4th & 5th Grade	7	None
Hillary	Elementary Special Education	16	None
Sabrina	Reading Specialist	33	None
Tabatha	4th Grade	2	None

Jackie

Jackie is a 1st grade teacher who had one year of teaching experience and no previous training in arts integration. I interviewed Jackie in her large classroom one afternoon after school. Much like her bubbly personality, her classroom was bright and cheerful and decorated with student work from floor to ceiling. Her room was organized around learning centers divided by shelves and tables that beckoned with fun and engaging activities. I got the impression that her classroom was joyful and likely a place that her students enjoyed spending their days. Jackie greeted me with a hug and directed me to a semi-circle shaped student table where we sat for her interview.

After going over consent forms and getting situated, I asked her which of the

workshops she was able to attend. She listed them all except dance, and then I asked her to describe each of the workshops. She replied with brief descriptions of each and explained why Integrating Theater and Drama was her favorite: “She gave us TONS of examples that we could use in our room that really use vocabulary from theater and drama and things we can use with Author's Circle, or um, Readers' Workshop.” Another favorite was Integrating Music. She recalled, “We covered a science project, we covered math, we covered literacy, and we just incorporated music into everything, which was awesome.”

Next, I asked Jackie to describe the parts of the workshops that were useful in helping her to integrate the arts into her classroom. She responded,

> The Creating a Culture of Thinking and the Laying a Foundation, those classes, really showed me the research that backs it up. Like, why does it work? Why should we do this? So that give me, you know if I go back to my school, and I say, I want to try this, which I have, then you have to have something to back it up with, and that really helps for my Administrator. And all the other classes, the more hands on ones, those were super duper helpful when we were up doing them. When we really go to break up into groups and to each class had us doing multiple hands on activities. Those hands-on activities are things that I've incorporated something from each one, lots from the theater and drama, but at least one from all of them in our classroom. And it's just because we did it, I kinda put my spin on it and I have it, like it's MINE now!

She continued by elaborating on why she found these parts of the workshops useful, “It's helpful because like kids learn hands-on and they construct their own knowledge; us

teachers have to construct our own knowledge, and making it our own is so important, because it's meaningful to us, which pours over into the kids." She continued by discussing some of the lessons she used in her classroom. One example was when completing a unit on France, she pulled up images of pointillism portraits to have her students discuss using the Visual Thinking Strategies method that she learned in Connecting Collections. She explained how much her students loved it. They responded with deep discussion, "Oh, I see this...that man's wearing paint on his face, not it's not, that's the color of his skin, no, that's makeup...." She continued, "I mean, I've always liked to showcase artists, but we've never sat and talked and looked at it like that. So that's really made it a deeper experience for all of us in the room, so that was really nice."

I asked Jackie to describe the parts of the workshop that were not useful and why. She replied, "I think, wow, that's a really hard question. Because even the things that weren't useful I could still take pieces from." She continued to explain that while some of the lessons were not necessarily appropriate for her grade, those lessons still sparked ideas that she could use in her classroom, so she still considered them to be useful.

She went on to discuss how Institute participation has shown her the importance of integrating the arts over ever subject. She explained,

> We lost music this year because of allocations, so now they have music/art; we call it musart. They get musart one day for 45 minutes, and for our kids, I mean look how creative they are [points to art around room]. They're so creative. So for them to just get it one day is not enough. You know? And, um, worksheets are so boring. When you add that level of creativity to your classroom, the kids just come alive. They're so much more engaged.

When I asked her what experience contributed most to changing her teaching practice, Jackie replied that being able to collaborate with other teachers was really helpful for her. She explained, “Okay, so just having those conversations. Collaborating with other teachers was very valuable, yes, very much. Just getting their perspective, what do you do? How do you do this? Do you do a lot of this at your school? How?” She credited learning from and with her peers to contributing to a change in her teaching practice.

I concluded Jackie’s interview by asking if there was anything else she’d like to add. She responded, “This experience just bolstered what I already felt. I already came into it feeling that art was really important and it's shown me that it's possible to integrate the arts without sacrificing anything else.” She continued, “I think that’s where people get tied up, you have to add those layers...that's what it's shown me more than anything. How to add layers, keep the rigor and make it meaningful. I've learned a lot. I like it.”

Wanda

Wanda is a middle school science teacher with 35 years of teaching experience and some previous professional development experience in arts integration. Throughout her years of teaching, Wanda attended various professional development sessions and workshops in arts integration, but none were focused on the Kennedy Center’s approach to arts integration, the focus of the PD Institute. I interviewed Wanda in her classroom one afternoon after school. Wanda is an outspoken and passionate educator who values creativity and goes above and beyond to make sure her students have the best learning experience possible. Her room is decorated with the types of posters and charts that one would expect to find in a middle school science classroom, but also includes displays of

creative student work that spill over onto the walls of the hallway. Outside of her room was a stark contrast to the rest of the beige hallway that was void of student work and other decorative elements. One thing I immediately noticed immediately when I approached her room was a display of cell models in plastic bags hanging on the wall outside of her door. The display was highly creative and impressive.

I entered the room to find Wanda cheerfully working at her desk. She got up and gave me a hug, and then we proceeded to make small talk while I prepared for her interview. The first thing I asked was for her to list the workshops she attended. "I believe I attended all of them…yes, I believe I did," she replied. Next, I asked her to describe what she remembered from each workshop and she gave thorough descriptions of each. For example, she described Laying a Foundation, "She [the instructor] explained how it's not just doing art in class. When I first started out using art, I was more just throw in this or that, and now it's changed my viewpoint from her presentation, which was good."

I asked Wanda to describe the parts of the workshops that were useful in learning how to integrate the arts and why. She began by discussing Connecting Collections, "With just these few little [thinking routines] we can get things out of these kids; it's not any big complicated process, and it really gave me an insight into what the children can bring out by discussing art." She added, "I loved the printing, probably because that was more artsy, and there were several other things that she had us do that I really loved. I wrote a lot, like making the little journal with the cover." She continued, "And Fred Burton, he talked about the student, he caused us to think, and seldom am I pushed to thinking. He made look at myself and my relationship with my students and that is an

incredible testimony to him." She also discussed how she found Integrating Music meaningful. "Integrating music really helped me. For them to actually integrate music into what they're doing, even if it's even just creating a song or a rap, and I really like where they're creating their own instruments." When asked to describe the parts of the workshops that were most useful, Wanda responded, "Like I've said, they were all very useful to me in some way."

Next, I asked Wanda to describe which of the workshops were least useful and why. She explained, "I hate to say Integrating Dance, because that was one of my very favorite, but I just can't physically do that, so therefore, it was not as useful for me." She continued to explain that because she has had physical trauma and health problems that she simply cannot do some of the movements learned in that workshop. She recalled that the other workshops were useful for her, "They're all useful in their individual way. I'm a very judgmental person, I started off telling you that, and you've got to really wow me, and I was wowed by most of them, and parts of every one."

I followed by asking her how participating in the workshops changed her ability to integrate the arts in her classroom. "It changed it drastically from being a person that has always done art incorporation, but it changed me from seeing it from separate entities just thrown in together to really becoming an animal of it's own." She continued, "That's the way you should do it, really intentionally integrate, because that's how the brain learns and remembers."

Asked to discuss the specific aspects of the workshops that influenced her ability to integrate the arts into her classroom, Wanda explained, "That's easy, that we got to do it. They didn't just tell us, we actually did hands-on inquiry, and we didn't have to come

up with the same answer—we came up with our own." When I asked what specific experience contributed most to changing her teaching practice, she replied, "Well, Fred Burton, as far as seeing and thinking and analyzing teaching and the way it interacts with the children. Children are first. We don't need all the scores and the testing, we need to think about the children." She continued to explain that despite shifting her focus away from test scores and using arts integration, her students' scores actually rose dramatically. She discussed some comments from other teachers' in her building, "They're always like, how did you get them to do that? I saw your scores, how did you do that? And a lot of it is this, and I just think God [sic] [for arts integration]."

I concluded our time together by thanking her for her time and participation and asking if there was anything else she'd care to add. She replied, " It's just a wonderful thing, that's all I can say, and we need more of it."

Holly

Holly is an elementary special education teacher with 20 years of teaching experience and no previous training in arts integration. I interviewed Holly in her classroom trailer one afternoon after school. Because of limited space and the growing student population at her school, there is a row of white, pre-fabricated trailers behind the main building that five teachers use as their classrooms. The space was dark and dimly lit without many windows, and my thought when I entered was that the long and narrow physical space would be difficult for me to use effectively as a classroom. Holly made good use of the space by arranging student tables and a beanbag reading nook in a way that made the space feel as light and open as possible. The walls were also decorated with cheerful classroom posters and student work, which gave the space a sense of hominess.

When I entered Holly's trailer, I also noticed right away that she seemed stressed, or was possibly having a bad day, so I offered to reschedule the interview. She said it was fine to continue while walking around and shuffling through the precarious stacks of papers on her desk. I sat down at one of the student tables to give her some space and to prepare for the interview. Holly joined me, still seeming frazzled. I asked if everything was okay and she said yes, but from her body language, that didn't seem to be the case. I offered once again to reschedule, but she insisted we continue as planned.

Holly attended all the workshops and described them all in detail, and added comments about her impressions of each. For example, when describing the Kennedy Center Laying a Foundation workshop, she explained, "It was the first time that I realized that arts integrated means that you're teaching the art as well as you're teaching the other curriculum, math or reading item." When describing the theater workshop she added, "Before [the workshops], we would take the Boston Tea Party and things like that and act it out, but I didn't teach them any theater. I haven't taught them theater standards, but I now know that I'm supposed to, I'm going to."

Holly spent the most time discussing the dance and movement workshop. I found out one of the reasons that she was so taken by this workshop was because of a personal connection to that artistic medium, "I really like the dance, um, because my father was a professional modern dancer. I was able to relate to this one the very most, because it was the most familiar to me and the most comfortable class for me." She went on to discuss how, as much as she loved the workshop, dance was a challenge to implement in the classroom, "It didn't work out as well as I thought it would as a teacher, but, um, maybe I can do more with it next year?" When asked to elaborate she added, "I finally had brain

dance on my schedule because I really wanted to do it. I got the DVD, and I watched all through it and practiced it all myself and then I had other references." Despite preparing heavily, Holly had a difficult time getting her students to participate. She explained, "Each time one kid did it, my goofy kid did it and then my show off kid did it, but the rest of the kids wouldn't do it at all." I could tell at this point that she was upset, and she began to cry while adding, "This year has been kind of a disappointing year for me because, it's the...it's the first year that I've been allowed to teach the kids what I want to teach them and then there's been all these road blocks." She continued, "I'm disappointed that I have a Principal that's completely supportive [sic] of me doing anything I want with the kids, she would be fine if I just did creative dance all day, and I'm having such a difficult time doing it." I got up to grab some Kleenex and did my best to comfort her by explaining that arts integration is a process that just takes time to master. I told her, "You'll get there! It's so incredible that you're trying." Holly replied, "I'm definitely going to continue everything even though this year has been rough."

Moving on, I asked her to describe the specific parts of the workshop that she found most useful and why. She replied, "The most useful was doing things. I'm a really kinesthetic person, so I really do like to actually do things, um, and then when you go back and look at it again, it's easier to recall." Holly explained that she found the first workshop the most useful, "The first one was probably the most useful as, um, for me understanding the difference between arts integration and just teaching something with painting or whatever. That's where it really hit home."

We discussed the parts of the workshops that Holly did not find useful. She explained why she did not find the Connecting Collections workshop to be useful, "It

seemed like something we could have just watched on a slide show or a short video. It could be covered in the integrating visual arts, really." She elaborated more on things that she found useful, "Everything else was really good though, that's why I kept going. I'm 5th and 6th grade, but even the kindergarten and 1st, 2nd grade stuff we did, that helped put everything in perspective, too."

When asked to discuss how participating in the PD Institute changed her ability to integrate the arts into her teaching, Holly explained jokingly, "Well, in some ways it's made it harder, because now I'm trying to figure out how to really do it." When I asked her to elaborate she said, "It's slowed me down, but I think in the long run it's going to be a lot more quality and a lot more effective. I've got work to do, but now I understand it." She continued by describing the specific aspects of the workshop that influenced her ability to integrate the arts, "Seeing things taught separately, seeing creative dance basics being taught or being demonstrated and then showing examples of how it can being integrated into curriculum has been the best, the most important thing for me." She also added a beautiful description of the experience that contributed most to changing her teaching practice. "The creative dance one did. It was like an old friend that I hadn't seen in a really long time and then I suddenly realized what could be." In conclusion, Holly commented, "I've enjoyed all of it and I feel that I've picked up a lot of it and I realize that I just need to be exposed to a lot of it all the time, until it starts falling into place."

Patricia

Patricia is a middle school language arts teacher with four years of teaching experience and no previous training in arts integration. Her classroom was situated towards the back of the school building, and not knowing exactly where I was going the

afternoon of her interview, I got lost upon arrival. The halls of the school were very stark and beige, void of color and decoration. This was in contrast to all of the elementary schools I visited where the halls were plastered with student work, murals, and fun, colorful posters. I wondered why middle schools, at least the ones I visited, felt so stuffy and serious. When I finally found Patricia's classroom, she greeted me with a smile and let me know it was fine to make myself at home. While getting prepared for the interview, I noticed that her classroom was very small and packed full of desks. The only element that kept the space from feeling overly claustrophobic was a wall of windows that brightly lit the room. Creative student work that incorporated drawing, collage, and writing decorated the walls. Judging just from the student work on the walls, I could have been in an art classroom, which I was excited to see. Patricia told me I could set up wherever I liked, so I settled on the opposite side of her desk.

I began the interview by asking Patricia which of the workshops she was able to attend and to describe each of them. She was able to attend all but the visual arts workshop. She gave descriptions of each that included her impressions. For example, she began by discussing Laying a Foundation, "In the first one we learned that we're not just throwing in an art project but how standards need to be taught separately and then combined, we don't just throw it all together at first." She added her description of Integrating Music, "I think it would help if you have a good voice [she laughed], but it was interesting and I still think about where she made us create our own instruments using math. It was really good."

Next, I asked Patricia to elaborate on the parts of the workshops that were useful for her in learning to integrate the arts in her classroom. She explained, "That's where

looking at the actual standards was helpful. For them [fine arts teachers] it was things like learning sounds, well you can do that in a million different ways. I just thought it was interesting to see the actual arts standards." She also explained how the Integrating Theater and Drama workshop helped her with a new approach to teaching *The Diary of Anne Frank*. She recalled, "Now I'm approaching it as if we were actually going to put it on as a play, so understanding what happens with theater helped me to teach this unit. I just makes it that much more real for them."

Moving on, I asked Patricia to describe the parts of the workshop that were not useful. She replied, "Hmmm...not useful, I mean, I can take something from everything, um... I'm trying to think." She went on to explain that while she enjoyed Integrating Dance and Movement that it was the least useful for her. She explained, "I don't do a lot of dancing and movement. I wish we could but, we're limited by the physical space, so I guess that was the least useful for me."

Unprompted, Patricia continued to discuss the things she found useful, "I liked when we actually went through and did the lessons. So if they were just standing there talking at us or just explaining us, it was harder to grasp, or harder to think of how I might use something." I asked her to discuss the experience that contributed most to changing her teaching practice, and she replied, "My favorite one was the theater, so understanding everything that goes with theater, like what they do back stage, or setting it up and acting it out and practicing, and knowing stage directions. That was the most useful for me." She continued by discussing how she realized arts integration can easily be layered into her classroom. She explained, "I don't have to put on a big production to

integrate, but knowing what they're doing and trying to incorporate just a piece of that in my room I think is probably the best part of learning to do it."

Patricia concluded her interview by discussing how much she enjoyed going to locations like Philbrook and Hardesty Arts Center for workshops and expressed that she thinks having all workshops at similar locations would add to the experience. She explained, "I would probably never actually go to some of these locations if we hadn't met there. When you go on your own and walk around and look at pictures, it's like that's pretty...but it was a totally different experience."

Miranda

Miranda is a 4th and 5th grade teacher with seven years of teaching experience and no previous training in arts integration. Miranda is vibrant and bubbly, but speaks her mind and likes to get directly to the point. From observing her in the workshops, I got the impression that she was both a fun teacher, and a teacher who likely had few issues with classroom management. To me, she seemed the type that would not put up with behavior problems. I interviewed Miranda one day after school in her classroom space. I say classroom space, because her building is open concept and individual classrooms are not defined by physical walls. I immediately wondered what it would be like to teach in an open concept space, making a mental list of pros and cons. The overall space was bright, colorful, and expansive, and individual classroom spaces were defined by clusters of student tables, bookcases and other furniture, and Promethean Boards. Because the only wall contained windows, there was no real physical space on which to display student work. Miranda, however, creatively used yarn strung between two structural columns to hang student work with clothespins. I also noticed, while I was setting up, that I found

the other teachers moving around in their spaces to be distracting. I asked if there was a space with walls that we could use for the interview but there was no such a space available, so I set up at one of her student tables. She assured me that no one was paying attention and conducting the interview in her space was fine.

As with the rest of the interviews, I began by asking her to list the workshops she was able to attend and to describe each. She attended all of the workshops except Integrating Music, and provided concise descriptions of each. She recalled, "The first one I remember that we did *Abi-yo-yo*, and we talked about how you teach the arts curriculum before you do the content curriculum and incorporate the arts into it, which I didn't know and thought was important." She continued, "In the theater one we talked about teaching children about space by creating shapes with their bodies and things like that, and then we did a fake TV interview." She also found Creating a Culture of Thinking to be interesting. She explained, "We looked at a picture, and we did the certain questions to get you to think about the picture, and then we went down in Philbrook and actually looked at pictures and practiced following the steps."

When I asked her to describe the parts of the workshops that were useful in integrating the arts into her classroom and why, she explained, "I liked it when they gave us lessons or an activity and told us how to adapt it. Being able to take a lesson and change it to fit my class was the best part." She continued by discussing the workshop she found the most useful and why: "I would say the theater and drama because it was helpful for me to enhance and deepen what I was already doing, so I would say that one was the most useful because I was into it the most." She went on to describe how she uses theater in her classroom; "We talk about projection and acting, so it's fun when I'm

doing things like social studies and we're doing readers' theater, and instead of just reading, we talk about how we could make it entertaining for the audience."

I asked her to next describe the parts of the workshops that were not useful. She explained, "Um, I wouldn't say anything wasn't useful, I mean Culture of Thinking was interesting, but I didn't find it very applicable. It was hard to bring back to my class, and hard to work into what we were already doing." She continued, "I teach math mostly, so it was difficult to picture how I could take that information back and actually use it in class. I like the idea of it, it just never really applied to anything I was specifically doing."

Moving forward, I asked her what parts participating in the workshops changed her ability to integrate the arts into her classroom and what aspects she found most useful. She replied,

> "It helped me realize that it needs to be taught more separately, that we need to be very intentional with how we teach the arts objectives, 'cause, as I said, I already talked about and sort of used the arts, but I never actually went through and read the objectives, so I think that was helpful to actually know, okay this is what I should be teaching them in relation to the content that we're learning.... it made it more meaningful for me and the kids."

She added, "As much as I hated the getting up and doing things, that was helpful. I got a lot of ideas I probably wouldn't have thought of without actually doing it."

I concluded our time together by thanking her for her participation and asking her if there was anything else she would like to add. She responded, "I really liked everything. I didn't want to do the visual arts one, but I did it anyway, because I'm not good at it, and my kids said my art was good." She added, "Overall, I think it was very

beneficial and I love the arts; to me, it's fun. I like that now I can better explain why the arts are important and help kids learn more."

Hillary

Hillary is a self-contained elementary special education teacher with 16 years of teaching experience. Hillary had no previous training in arts integration. I notice both during my observations and during our interview that Hillary is quiet and soft-spoken. She was the only teacher I asked for significant written elaboration of her interview answers as part of her member check. Because she is so quiet, she was one of the few teachers that I felt like I really did not get to know during the Institute. From what I do know of her, I imagine she is very patient and gentle with her students. I interviewed Hillary one day after school in her classroom. Her classroom was large, bright, and colorful with a cool reading nook that was situated in a raised loft with ladder access above the room. Student work was proudly displayed around the room and student tables were clustered around subject based learning centers. It was a pleasant space where I'm sure her students enjoy coming to class every day.

I interviewed Hillary in her classroom one afternoon after school. She greeted me with a warm hello, and I gushed over how fantastic I thought her classroom was. We sat down at the section of student tables closest to the classroom door and reviewed consent forms. I began the interview by asking her to list the workshops she was able to attend and then to describe each. She attended all workshops except visual arts and gave brief descriptions of each. She recalled, "There's kind of an overall theme that if you teach using the arts that students will retain more information, and they will be more engaged.

So that's kind of what I've taken away with all of them." She continued by describing Connecting Collections, "That's the one that was at Philbrook downtown, looking at art and just looking at what you see and having students really look at what they see and interpret it rather than just taking it at face value." Last, she recalled the Laying a Foundation workshop, "She [the presenter] made it clear that all students benefit from arts integration and that it was more than crafts or a song that went with a lesson. When true integration happens, we teach art standards and the core standards."

Next, I asked Hillary to describe the parts of the workshops that were useful in learning to integrate the arts into her classroom and why. She explained, " I think having adults do what you're asking kid to do is a benefit, even if it's uncomfortable for us." She felt that the hands-on aspect of the workshops helped her to remember each activity when it was time for her to write her lesson plans. She recalled, "It really helps you when you go back and think about what you want to do with your students you can recall what you actually did and then apply that to your classroom when you're writing your lessons."

I asked her to discuss which of the workshops she found most and least useful. She recalled, " Most useful... I would think would be the Culture of Thinking and how he presented the art and how to look at the art." She added, "But I enjoyed the music one the best myself. I liked playing with all the instruments and I think my students would like to play with the instruments, too. So, I'm hoping to integrate some more instruments into my classroom." Hillary found the dance workshop least useful. She explained, "The dance, how she presented it, of just giving us a topic and having them create something is probably not gonna [sic] help my kids. I don't think they would be able to do that. It wasn't relevant for me." She continued by discussing how she gained something from all

of the other workshops. She recalled, “Besides that, I really have enjoyed this, so there really hasn't been anything where I've said, I can't use this at all, other than parts of the dance workshop.”

Next, I asked her how participating in the Institute changed her ability to integrate the arts into her classroom. Hillary replied, “At first I didn't think my kids could benefit from this, but bringing some of the elements back, it really has opened my eyes to serve my students in different ways more than I was.” She added, “ Doing it myself and having that experience and thinking, oh yes, this particular student could do it, like having a student in mind when we're doing something really helped me.” I continued by asking her what specific experience in the Institute contributed most to changing her teaching practice. She recalled, “I think they all helped in the sense that we were immersed in actually doing it and I think that was the biggest thing.” She added, “Also, I think you can never have too many resources. In the music, her stuff it wasn't all store bought, so she inadvertently showed us how we could make our own or use things we already had.”

I thanked Hillary her for her time and asked if there was anything else she would like to add. She responded, “I really liked the morning sessions more than the afternoon sessions, personally and um, I would rather them all be a the same time rather than having to worry about my schedule, but I've really enjoyed this.”

Sabrina

Sabrina is a Reading Specialist with 33 years of teaching experience but no previous training in arts integration. Sabrina is warm and funny with a lot of energy and an exuberant personality. She is highly knowledgeable and, I gathered from my observations, truly enjoyed learning from and with the other teachers. Because Sabrina is

a Reading Specialist and has a more flexible schedule, I was able to interview her during the late morning in a conference room at one of the TPS administrative buildings. Due to recent renovations, the room was bright, clean, modern, and sparsely decorated. I enjoyed the space.

I began the interview by asking Sabrina to list the workshops she attended and to describe what she remembered about each. She attended them all except theater and drama, and recalled, first, what she thought of Laying a Foundation, "It was like a College Course in a day almost; it was very beneficial for really starting to redefine arts as something that is a very powerful way to deepen children's understanding." She continued, "I loved Connecting Collections. I love, love, loved the looking at a piece of art with a group of people and delving into it very deeply." She enjoyed the numerous ideas she gained from Integrating Visual Arts and Integrating Music. She recalled, "The integrating music I loved. She showed things I never thought of doing like creating the composition by assigning numbers to instruments and then giving them a value and then putting them together to create a sum."

Next, I asked her to describe the parts of the workshop that were useful in learning how to integrate the arts into her teaching. Sabrina explained how she discovered the importance of allowing students to slow down and focus on close observation, "Just giving kids time to really look at things, not just art, because we don't give them that time, and I know how important that is, how observation skill carries over into so many other areas." She also noted Culture of Thinking,

> I really appreciate him [the instructor] reminding me that sometimes we have to step back and do what's best for kids and not cloud our judgment with testing, but

you know, what really are we providing, because those kids who can think and create are going to be the ones who solve the problems and create the things that are going to make life more sustainable and enjoyable.

I asked Sabrina what parts of the workshops were not useful in learning to integrate the arts and which of the workshops she found to be the least useful. She recalled, "I think the only thing... the one thing that could make it better was in the Integrating Visual Arts is if we could have done it over a longer period of time...it was kind of too rushed." Sabrina added, "Least useful? I don't know? I got a lot of great stuff out of them all. I mean, they're all highly useful but to say the least useful of highly useful things. Wow. I really can't say."

When asked to discuss the aspects of the workshops that influenced her ability to integrate the arts into her classroom, Sabrina attributed collaboration with other teachers and experiential learning as the elements that contributed most to changing her teaching practice, "I think it's just having other people to talk to and get their ideas and actually doing, doing the activities. Participating and understanding how it goes and what it looks like. It's empowering to teachers to be comfortable."

I thanked her for her time and participation and asked if there was anything she'd like to add. Sabrina replied, " Only that I hope it continues and grows and that teachers really take the time to enrich their students lives with the lessons they're given, because this is very special and no one should ever take it away."

Tabatha

Tabatha is a 4th grade teacher with two years of teaching experience. Tabatha has no previous training in arts integration. Tabatha is vivacious with a lot of energy and a

great sense of humor. From observation, I would describe Tabatha as natural leader. She was not afraid to speak up, but also had no problem listening to her peers. She added positive energy and depth to group experiences and discussions and appeared to really enjoy the participatory group setting. I interviewed Tabatha one day after school at the building where she teaches. Her classroom was being used for after school activities, as were many of the others, so I conducted her interview in a small teacher workroom. The space was small, dark and slightly claustrophobic. It was full of resource books, construction paper and a die cut machine with rows of different letters. It was not the most comfortable space, but it was preferable to peripheral movement, noise and distractions. The small part of the school that I saw was bright, colorful and open. It was a happy space.

Tabatha and I sat down at a small table in the workroom. I began her interview by asking her to describe each of the workshops she attended. Tabatha provided lengthy descriptions of each workshop beginning with Laying a Foundation, which she remembered vividly. “She [the instructor] showed how you can first teach the kids some drama elements and then some reading skills such as inference or characterization and then put them together in one lesson.” She continued, “For me, that was the best way to do inference, really, you know, when you infer character traits. And what the character would do, so that was really powerful for me.” Tabitha also recalled the visual arts workshop and discussed how she has used several of the things she learned in her classroom and how she plans to use others, “One I'm about to do is we're gonna [sic] make books. They're really good writers in my classroom, so they'd like to actually publish, so I want them to use their imagination[s] and create their own pictures.”

I asked Tabatha to elaborate on the parts of the workshops that were helpful in learning to integrate the arts into her classroom. She recalled how the theater and drama workshop instructor gave participants evaluation rubrics, “Now I have a rubric that I post. She had rubrics for everything and I copied them, so having these rubrics is really useful for me.” She continued that she found the first workshop, Laying a Foundation the most useful. “ It was most useful because of how she showed exactly how you first introduce the curriculum standards and you don't just try to do everything together because that's what I would do, because I’m just kind of a nervous, fast person.”

I asked Tabatha to discuss the parts of the workshops that she did not find useful in learning to integrate the arts into her classroom. She recalled how much she enjoyed the visual arts workshop, but found it more difficult to apply in her classroom without additional research, “ I really enjoyed the integrating visual arts, but I thought it was kind of very hard to think of how to use it. Those direct connections weren't as obvious as with some of the other workshops.”

I asked her to discuss how participating in the PD Institute changed her ability to integrate the arts into her teaching. She recalled the first workshop, Laying a Foundation, “I used to do something more artistic, maybe as a break from what we're doing, more as a separate thing, but now I'm more willing to actually integrate truly because I have a much better grasp on what integrating really means.” She paused and continued, “Also a lot of resources. I loved how many resources we received through facebook, through the booklets and how easy the speakers are to communicate with and reach afterwards, so yeah, all the resources are really great.”

I asked Tabatha which experiences contributed most to changing her teaching practice. She responded,

> First of all, the collaboration. It's really hard to get the kids to collaborate because it's both easier for the teacher and the students to just have them do the work, show you the work, you grade it and you're done. But really there are certain standards where they need to be able to explain their thinking or they need to be able to work together to arrive at an answer, so I had to actually show them what it means to collaborate.

I concluded Tabatha's interview by thanking her for her time and asking if there was anything else she'd like to add. She responded, " I'm just very thankful that it happened and I loved it.

Table 3

Summary of Workshop Attendance

Key: X= Attended, O= Did not Attend

	Jackie	Wanda	Holly	Patricia	Miranda	Hillary	Sabrina	Tabatha
Laying a Foundation	X	X	X	X	X	X	X	X
Connecting Collections	X	X	X	X	X	X	X	X
Integrating Dance	O	X	X	X	X	X	X	O
Integrating Visual Art	X	X	X	O	X	O	X	X
Integrating Theater	X	X	X	X	X	X	O	X
Culture of Thinking	X	X	X	X	X	X	X	X
Integrating Music	X	X	X	X	O	X	X	X
Curriculum Writing 1	X	X	X	X	X	X	X	X
Curriculum Writing 2	X	X	X	X	X	X	X	X
Curriculum Writing 3	X	X	X	X	X	X	X	X

Developing Analytic Descriptions

I began my data analysis by developing *analytic descriptions* from the thickly descriptive texts and artifacts that constitute my data set. Analytic descriptions are one endpoint of qualitative analysis involving the identification of recurrent patterns or themes and attempting to construct a cohesive representation of the data (Warren & Karner, 2010). I did this through the process of reading, rereading, contemplating, thinking and re-reading all of my data. Data analysis continued through the use of "open coding." Open coding is the process of discovering insights as a researcher is immersed in the data and is the initial step in identifying analytic patterns and themes (Warren &

Karner, 2010). During the open coding process, I remained completely open to whatever I read from the data. Warren and Karner emphasized the importance of being open "so that something valuable is not missed by precluding it too early in the process" (p. 219). I completed this process by cutting relevant bits of information from copies of my data and pasting it onto index cards so that cards could be shuffled and reshuffled into theme based stacks throughout the open coding process.

Open coding of the data produced three primary emergent overarching categories with their corresponding themes. These categories are as follow: 1) Positive Institute Outcomes; 2) Areas of Improvement; and 3) Workshop design.

Category One: Positive Institute Outcomes

Six corresponding themes emerged under this first emergent category. The themes that emerged were (a) new understanding, (b) research, (c) confidence, (d) ownership, (e) positive student response, and (f) resources.

New understanding. All eight participants in the study mentioned in their interviews that they entered the institute believing that they knew what it meant to integrate the arts, but left with a new understating. Wanda explained, "We learned about how you need to teach the actual arts curriculum before you do the content curriculum and incorporate the arts into it, which I didn't know before." Tabatha stated, "I used to do something artistic, maybe as a break from what we're doing, more as a separate thing, but now I'm more willing to actually integrate by also teaching the art or drama standard along with the curriculum. I now have a much better grasp on what integrating really means." Holly added,

She [the workshop presenter] made it clear that all students would benefit from

> arts integration in the classroom and that integration was more than arts and crafts or singing a song that went along with a lesson. When true integration happens we teach both art standards and the core standards.

Additionally, six teachers noted something similar on their anonymous reflection forms. One teacher stated, “I took away from these workshops the differentiated approaches to integrating all the arts to all curriculum. I thought I understood how to integrate the arts, but realized there was much I didn’t know or understand.” Another teacher added, “ I feel that I am now able to bring my new knowledge of arts integration, what is really is and not what I’ve been doing, into my classroom.”

When asked to create a drawing about the experience that contributed most to changing her teaching practice, Holly created a drawing that centered around the moment she first realized what arts integration really is. She explained that her drawing was inspired from a lesson in Laying a Foundation and is of the storybook monster, Abiyoyo, coming over the top of a hill making grunting sounds to greet terrified villagers. In the workshop, participants acted out this part of the Abiyoyo story, as if we they the monster coming over the hill, and they also learned about a drama element, focal points, as part of this lesson. Holly recalled she created a drawing of Abiyoyo, “Because we were Abiyoyo coming over the hill looking at our focal point and that's the first time I really realized what arts integration is really all about and will carry that with me.”

Drawing Image 1

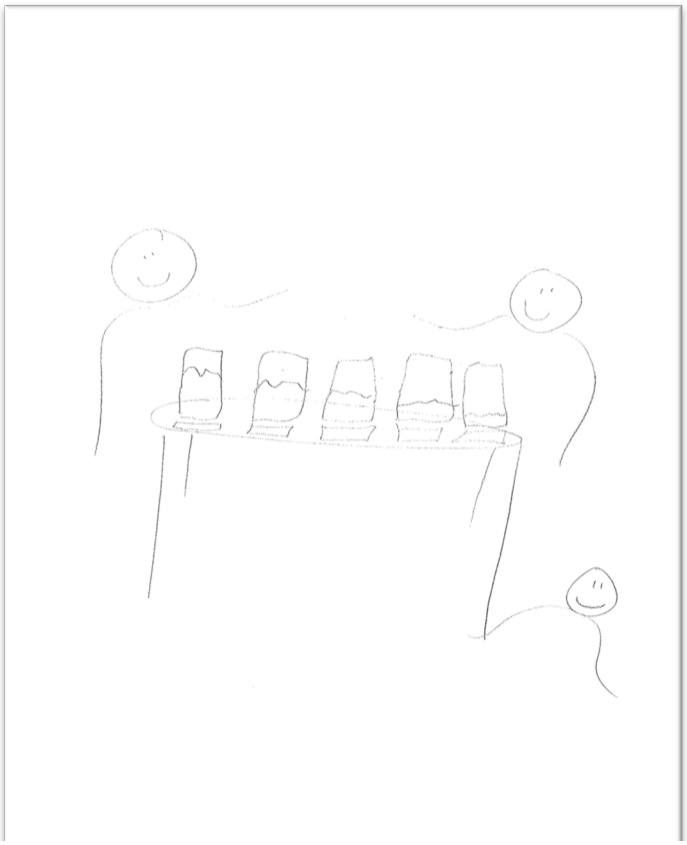
Holly's Drawing of Abiyoyo

Jackie's drawing focused on the moment when she realized the potential of arts integration in her classroom. Her drawing was of a lesson in the Integrating Music Workshop that was a math/science/music lesson where participants focused on discovering fractions by creating a water xylophone with dyed water. This lesson included color mixing, measuring, math, and music. She thought this was the perfect activity because it incorporated so many different academic disciplines. She recalled, "It was so many things in one and then you have them write about it afterwards and you've

covered every single subject for the day in one activity." She credits this lesson as being the one that really solidified the concept of arts integration for her. She explained, "It's that one that really hit home and made me realize all the potential with integration. It changed how I would come at it.... change my teaching."

Drawing Image 2

Jackie's Drawing of the Music Integration Workshop



Sabrina's drawing focused on developing a new understanding, but in a more abstract way. She explained, "It was a journey where our understanding grew and at the

end and it was kind of this blossom, and it just bloomed along the way. It was like, why did you show up here? And, it's just because of Love."

Drawing Image 3

Sabrina's Abstract Drawing of her New Understanding

While observing the first workshop presented by a Kennedy Center Teaching Artist, "Laying a Foundation: Defining Arts Integration," I noted that the presenter explained the Kennedy Center's definition of arts integration in detail and took the participants through three of arts integrated lessons of her own design. This workshop set the stage for upcoming workshops, and I observed teachers chatting informally about their new understanding of arts integration. The workshop presenter also included extensive information about the Kennedy Center's definition of arts integration, how it

was developed, and how it is applied in practice as part of her workshop packet.

Research. Six of the participants in the study mentioned in their interviews that they valued learning about the research that supports arts integration as part of the Institute. Wanda explained, "I'm really into learning the research and the proof to explain to the people who don't see any value in this, like some teachers in my building." Hillary asserted, "We learned the research, that if you teach using the arts that students will retain more information, and they will be more engaged. I've taken that away with all of them and knowing, understanding the why, that's important." Jackie recalled that the workshops showed her the research that backs it up, "Like, why does it work? Why should we do this? So that gave me something to back it up with and that really helps for my Administrator." Two study participants also mentioned learning about arts integration research on their anonymous reflection forms. One wrote, " Arts integration provides a deeper learning experience for all student and I now can articulate the "why."

While observing five of the ten workshops, I saw first hand how each of the presenters incorporated a variety of research on arts integration into their presentations. For example, in the Integrating Dance and Movement workshop, the instructor presented "Brain Dance," a series of eight patterns of movement that help the brain operate to its full potential, and presented in depth research on why Brain Dance works. Additionally, all of the presenters included supporting research articles or links to such articles in their teacher packets.

Confidence. Seven of the participants in the study discussed how the Institute has given them confidence to integrate the arts into their classrooms. Many teachers noted in their interviews that they are not artists and that prior to participation in the

Institute that they were intimidated to integrate one or more of the artistic disciplines. Sabrina provided one example, "Participating and understanding how it goes, and how you can really do this, and what it looks like in the classroom. It's empowering to teachers to know they can really do this and that you don't have to be a professional artist." Holly asserted, "The Integrating Music…I'm not much of a music person, but it gave me a lot of ideas that I never thought of…it made me feel more confident integrating music in my classroom." Patricia explained why she was initially nervous about attending the dance and movement workshops,

> I thought it was going to be ballet or something, and it wasn't like that at all. We learned how to use your body and incorporate movement, but it wasn't anything we couldn't do, which I was scared of before.

Other teachers discussed how the Institute helped them to feel more prepared and thus, more confident integrating the arts. Patricia stated, " I think when I'm more comfortable I'm more into it…but I have to be really prepared because I think they [students] can sense when I don't know really know something, so I have to be really prepared and ready to go." Jackie added,

> I already came into this feeling that the arts were really important and it showed me that I can integrate the arts without sacrificing anything else, which I think is where teachers get tied up…you just have to really prepare and add those layers and make it meaningful, and now I can do that.

Four participants also discussed increased confidence on their anonymous reflection forms. One wrote, "Anyone can teach an arts integrated lesson. You don't have to be an artist. I'm not an artist by any means, but now I know I can do arts integration." Another

participant added, “The PD Institute enlightened me to more art disciplines than just the visual arts with which I was more familiar. I now have the confidence to branch out and include theater, music and dance in my lessons as well.”

While observing five of the ten workshops, I noted that some of the workshop participants seemed to be uncomfortable when working with media they had not previously experienced. This level of discomfort was most apparent at the beginning of the Integrating Dance and Movement workshop. The instructor, however, was very seasoned and accustomed to working with people who had no previous dance experience. She did an excellent job of making dance and movement approachable for beginners. As a result, even the most hesitant teachers participated and the majority even appeared to enjoy what they were learning. By the end of the workshop, I observed teachers encouraging one another and openly discussing how easily they could use what they learned in their classrooms during reflection time. One participant exclaimed, “I’m no longer scared of dance…I was apprehensive before but now feel like I could do this!”

Ownership. During participant interviews, seven teachers discussed how they had taken personal ownership of presented workshop information and materials and adapted them to fit their specific needs. Miranda explained, “I’ve used a little bit of everything we’ve done otherwise in my class, so I think just being able to physically take the ideas and lesson and change them to fit my class is the best part.” Tabatha stated, “ I really enjoyed the different methods of looking at an image and then engaging with it, and I’ve used that in many different ways like in social studies, and even in math I’ve used it some.” Wanda discussed how she is integrating several different subjects in her classroom,

> In my cells lesson, they've [students] learned cell structure, function and of course, appearance, and drawn it, made the cells in baggies, and I've decided this year that I'm going to have them research it and each one is going to put it into a reader's theater script that they're going to write. I love that I'm now using language arts, visual arts and theater in one lesson in my science classroom.

The PD Institute even inspired Jackie to rearrange her physical space to focus more on arts integration:

> Before I started any of the PD Institute stuff, my reading center was in the middle of the window; it was like the focal point of the room, and science was in a corner, like really tiny, art was extremely small, and so like I came back and thought, this is not showing what is important to me. Of course, reading is important, but we have reading in every single center, always, so, what is being shoved aside because it's not important, you know? Science, that's everyday. That's all kinds of stuff. Art is important. Building and playing is important, so, you know, it just made me rethink what are my values? Who am I as a teacher? What do I want to teach? Now I have a more purposeful space that emphasizes what I think is important.

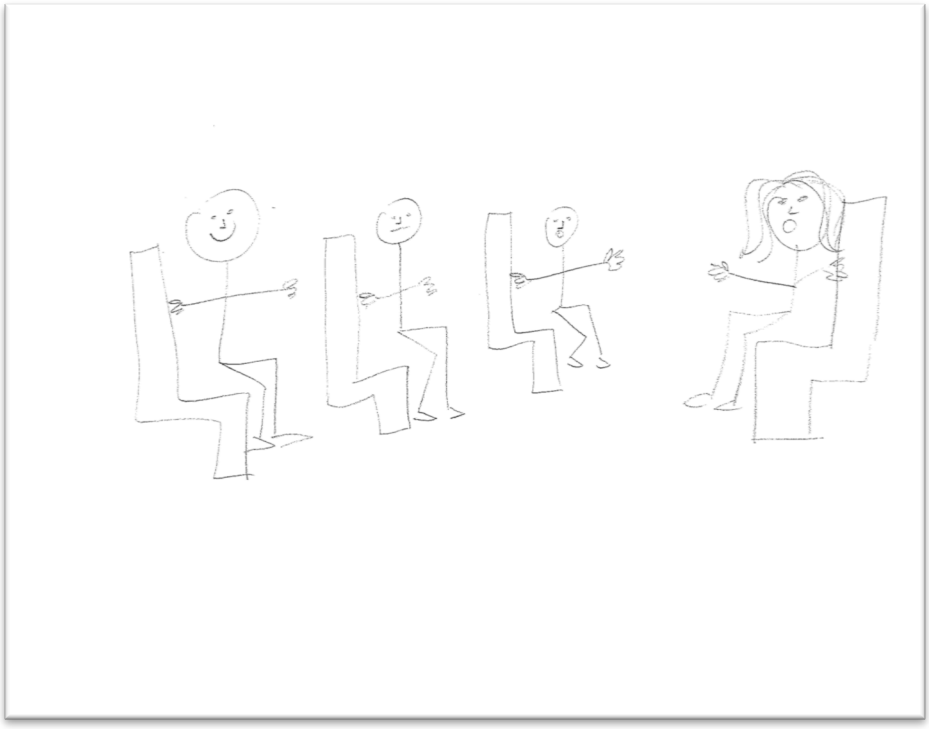
When asked to create a drawing that contributed most to changing her teaching practice, Patricia created a drawing of the talk show lesson from the Integrating Theater and Drama workshop. She explained,

> She had us get into groups and then one person had to be the interviewer and the rest of us had to have our knowledge ready, so we helped come up with the questions and it had to be over something very specific, like the branches of

government. So, only one person was supposed to be talking, so I drew the others as silent, and the interviewer and the person being asked the questions are talking to one another. I loved this activity and know it's something I'll adapt a few different ways and use all the time.

Drawing Image 4

Patricia's Drawing of the Talk Show Lesson



Miranda created a drawing of the same experience in the Integrating Theater and Drama workshop and discussed how she will also adapt that lesson to fit her classroom. She recalled that participants were divided up into groups in the workshop and each group was given a certain subject area where they had to pretend to be people from that subject area and conduct an interview as if they were on a talk show. The were given parameters where they had to answer a certain number of questions and conduct research

as part of the assignment to be able to answer the questions with accurate information. She recalled,

> We were doing the three branches of government, so it was fun because we got to figure out how to act like our branch, but we still had to know everything that went along with that branch, what they were in charge of, what kind of things that they did, um, and I love social studies and I thought that was a really awesome lesson that I could use with my kids in a lot of different ways, with almost anything.

She added that because her students study the Revolutionary war, that she is going to try this lesson in her classroom with different Revolutionary war figures.

Drawing Image 5

Miranda's Drawing of the Talk Show Lesson

In the PD workshops I observed, I noticed that four of the five instructors left time for participants to think and write about how they could use what they learned each day in their classrooms. In Integrating Visual Arts, for example, the instructor demonstrated printmaking with Gelli plates [printmaking plates made from gelatin], and instead of giving the teachers a specific lesson plan, the instructor gave them time to write about and then share out how they could adapt this technique to fit their specific needs. It is also important to note that the final three workshop sessions were devoted to creating curriculum that teachers could use in their classrooms as well as share with teachers across the district online.

Positive student response. While being interviewed, seven teachers discussed how they had seen a positive response from their students while using arts integration in their classrooms. Hillary noted what happened when she brought back some of the lessons from the music workshop to her classroom. "Now we use music in my room everyday. I wasn't doing anything like that before, then I brought it back and I've noticed a huge difference with engagement and they [students] remember more." Tabatha noticed a positive outcome with her students when they spend time discussing art in her classroom,

> When looking at art, first they say what they see and then they infer from it and then they make conclusions, and this is important because I realize the way that they stare at a painting and find details is the same way they can stare at numbers and find out that they can be simplified, or that this is an improper fraction. They've become more observant. I've noticed. I use this once per week.

Miranda recalled, "I've started to do a lot of improv with the kids. They are engaged and

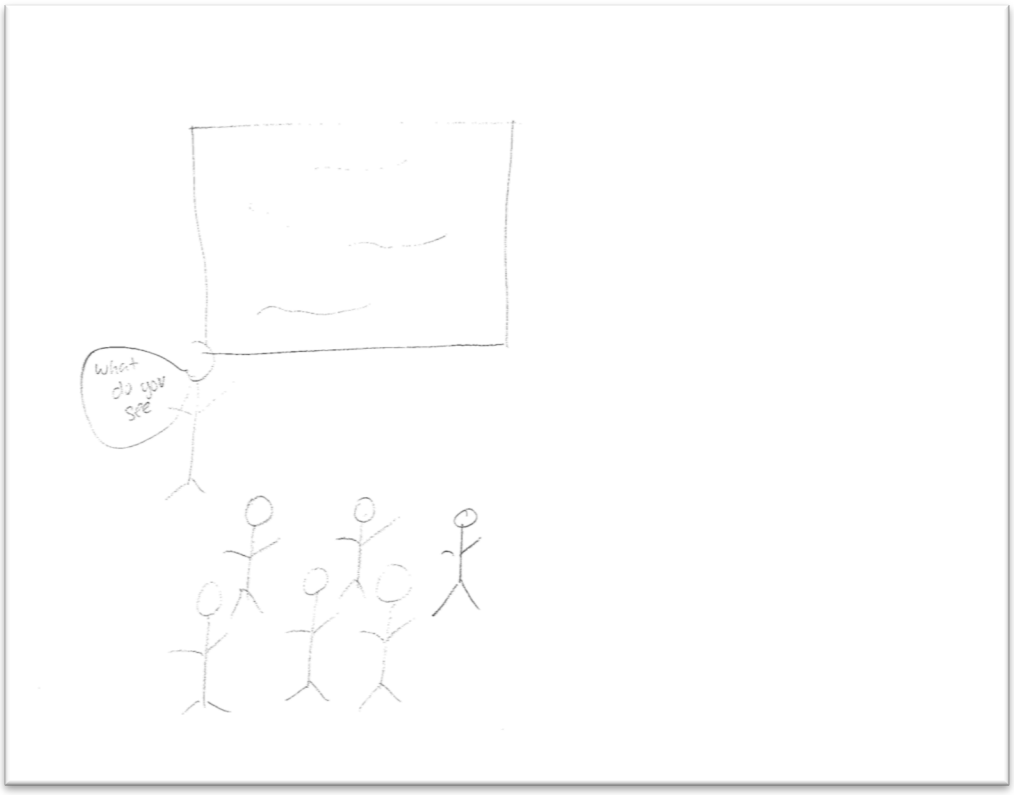
I haven't had any behavior problems. It's amazing." One participant added on an anonymous reflection form, "All students can benefit from arts integration. I'm embarrassed to admit I wasn't so sure before, but now that I've actually done it in my classroom, I can admit I was wrong."

When asked to create a drawing of the experience that contributed most to changing her teaching practice, Hillary created a drawing of her experience using Visual Thinking Strategies with her students. Hillary explained that her drawing was of the workshop presenter standing in front of a painting asking participants what they saw:

> It was very uncomfortable because she kept asking us, what did we see? What did we see? And I wanted to know what we were missing because it was like 20 minutes of what do you see? What else? And I was like, "What are we missing?" But the fact [was] that the more you looked at art, the more you saw, so that was just really powerful, to really do that with my students and to really dig deep and have them focus and think. I've been able to do it with my kids and the ones who were participating were able to sit there and it sustained their attention. I did it with my whole class except for maybe two, and they sat there about ten minutes looking at the painting, but I think they could have gone on.... If I had tried to do this without using this method, I think it would have gone on for maybe one or two minutes tops and I would have been like, "Oh, look at how great that is," but now I see how to draw more out of my students and get them to dig deeper, like "Well, what do you think is going on?" And they love it and it's so good for them to practice focusing and thinking.

Drawing Image 6

Hillary's drawing of Visual Thinking Strategies



Resources. Six participants discussed how helpful it was for them to be given numerous resources to support them in learning how to integrate the arts into their classrooms. Sabrina explained, "All the resources we were given, I mean—I am definitely going to keep these, and I can always look back at them. They gave us a bunch of websites that are helpful for integrating too." Tabatha recalled how much she appreciated being given rubrics in the Theater and Drama workshop, she stated, "Now I have a rubric that I post and that helps so much with assessment when students are working in groups." Holly stated, "It helps having handouts that we can refer to and other resources. Most everything we learned about I got back online and tried to order

everything that would support me in being able to continue to learn." Three participants also mentioned resources on their anonymous reflection forms. One participant wrote, "I'm so excited to have so many resources to help me create arts integrated lessons." Another participant wrote,

> I took away some great ideas I can model in my classroom from the presenters, like making sound instruments to add music rhythm, volume, tone, etc. to scripts or creative movement having students use more kinesthetic activities to enhance content vocabulary areas, etc. …I appreciate having so many lesson plans in a ready to go format."

While observing 5 of the 10 PD workshops, I noted that teachers were given an abundance of resources during each of the workshops. While reviewing Institute handouts, I discovered that participants were given a wide variety of resources to support them in integrating the arts into their classrooms. These resources include sample lesson plans, lesson plan templates, research articles, websites, links to arts integration resources, book lists, and evaluation rubrics.

Category Two: Areas of Improvement.

The second emergent category was Areas of Improvement. Four corresponding themes emerged under this category: (a) overwhelmed, (b) relevance, (c) resource needs, and (d) negative student response.

Overwhelmed. In their interviews, three participants reported feeling overwhelmed by some of the workshops as well as by trying to implement arts integration in their classrooms. Sabrina stated, "Some were just like a college course in a day that just overwhelmed my brain. I felt it was deep, heavy stuff for one day, but that's

just how it had to be, I guess." Hillary explained becoming overwhelmed when attempting to integrate dance:

> The thing with the dance and movement is that she went through it really quickly with us, and we saw a lot, and we understood a lot and did a lot; but then, when it came to using it in the classroom, I realized that almost everything we did in the dance and movement was a challenge to us, so it was almost like mission impossible for the kids…. It was overwhelming."

Crying, Holly stated her frustration with needing to buy or make materials to implement some of the lessons, "Like for creative dance, the ribbons—I bought it all—a bottle of glue, and tongue depressors and ribbons to cut into strips, but I haven't been able to find the time or the presence of mind."

While reflecting on the workshops that I observed, I noted that some of the workshops might have been overwhelming for teachers due to the amount of information presented and the fast workshop pace. One workshop in particular, Creating a Culture of Thinking, was extremely fast-paced and packed, perhaps, an excessive amount of information into a four-hour period. This workshop had no scheduled breaks and only brief time was allowed for teachers to reflect on and process the information that was presented. Given my impression during observation, I was surprised that more teachers did not discuss being overwhelmed during the Institute at some point during their interviews.

Relevance. Five of the teachers mentioned during their interviews that some of the things taught in the Institute just were not relevant for their classrooms. Miranda explained, "The Culture of Thinking was very interesting, but I didn't find it very

applicable. I teach math mostly and so, it was difficult to picture how I could take that information back with me and actually use it in class." Patricia stated, "I can't do a lot of dance and movement, I mean, I wish we could but we're really limited by the physical space." Holly also felt limited by the physical space of her classroom, "Within my trailer I have no access to water, so it makes all of these art projects hard when you can't clean up so I won't do that as much as the others."

While reflecting on the workshops that I observed, I noted a concern related to relevance. While I felt the content presented during the dance and movement workshop was relevant and applicable to classroom curriculum, I noted that physical space might be a challenge for teachers. Some of the example lessons required students to spread out and work in groups, and many of the Tulsa Public Schools classrooms are not large enough for this to be done easily. I noted that moving furniture would require extra time and might not even be possible due to physical space. I questioned whether this would be a barrier for some teachers in integrating dance and movement in their classrooms.

Resource needs. Four of the participants mentioned during their interviews that despite being given numerous resources to support them in integrating the arts, there were things they still felt like they needed. Hillary needed art images: "I want to use Visual Thinking Strategies more with my kids, but my drawback is to know where I can get more pieces of art, more images, so that we can do it more often." Holly explained, "I spent a lot of money on ordering everything on creative dance, and then to also do it for music, I mean, I probably spent more than a thousand dollars on materials because I felt like I needed more resources." Holly commented, "There was something in the dance and

movement that I wanted to know more about, so I don't think I completely got what I needed there in terms of resources."

Negative student response. While seven teachers discussed in their interviews having positive experiences while practicing arts integration in their classrooms, four teachers also discussed having negative experiences with their students. Holly had a difficult time integrating dance because, she believed, the majority of her 5th and 6th grade students were too self-conscious. She recalled how a couple of students participated, but her other students, "just wouldn't do it." Tabatha explained her experience integrating theater into her classroom,

> It's difficult for them. Today just failed. I have to work a little more on that, but collaboration where they work together is very important and I saw that in all the workshops, they just aren't used to it yet.

Hillary discussed her experience integrating Visual Thinking Strategies in her special education classroom being difficult because some of her students are repeaters, "It was rough, but I think if we do it more, it might be better. It took us a little while and was a little frustrating, but then they finally looked into the art."

Category Three: Workshop Design

The third emergent category was Workshop Structure. Five corresponding themes emerged under this category: (a) participatory learning, (b) physical location, (c) community of learners, (d) time, and (e) instructor quality.

Participatory learning. During their interviews, all participants discussed how pleased they were with the participatory aspect of the workshops. Miranda explained that they actually did the lessons, "and that was helpful because you can see exactly how it

can be used in your area, even if it wasn't grade level appropriate, how you could alter it if you needed to." Jackie added, "Just like kids learn hands-on and they construct their own knowledge, teachers have to construct our own knowledge and, making it our own is so important, because it's meaningful to us, which pours over into the kids." She continued, "Those hands-on activities are things that I've incorporated something from each one of those, and it's just because we did it, I kinda [sic] put my spin on it and I have it, like it's MINE now!" Wanda also appreciated the participatory aspect of the workshops, "They didn't just tell us, we actually did things hands-on, they allowed us to do inquiry, we didn't always have to come up with the same answer, we came out with our own. It made us all believers." Hillary commented that it helps her when she's planning her lessons, "when you go back and think about what you want to do with your students you can recall what you actually did, the actual experience and then apply that to your classroom when you're writing your lessons." Two teachers also noted appreciation for the participatory aspect of the workshops on their anonymous reflection forms One teacher wrote, "I liked doing the activities, it was a huge, helping example for me to follow." Another teacher added, " I think having adults do what you're asking the kids to do is a benefit. That helps us remember it too."

While observing the workshops, I noted how engaging it was for teachers to participate in the hands-on lessons. Because of the pace of the workshops and constantly changing activities, teachers remained, as described in my field notes, "consistently enthusiastic and engaged." Very minimal time during each workshop was lecture based, as instructors presented information as teachers were participating.

Physical location. Four participants discussed in their interviews how the

physical location of some of the workshops enhanced their experience. Patricia explained how some of the workshops locations added to her experience. She recalled visiting Philbrook Museum, "If I just walk around and look at pictures, it's like okay that's pretty...but it was a totally different experience the way we approached it, so I really liked actually going to all these places." Hillary added that she may have never visited some of the physical workshop locations if it was not for the Institute. She also explained that visiting all of the locations where her students were going to have Any Given Child field trips might be helpful, "So I was thinking that if we could go to all of the places our students are going, we can help figure out a way to help them connect to it." Holly discussed visiting Philbrook Downtown and working with the docents to learn different approaches to engaging with modern art. "I thought being able to go there was way better than just looking at posters or pictures online. Like it's big for the kids, that's big for us too."

Community of learners. Seven of the participants mentioned in their interviews how much they enjoyed the time they spent working in groups and learning from/with one another. Sabrina noted, "It's just having the other people to talk to and get their ideas and actually doing, doing the activities together. I learned a lot from the other teachers, too, they were a huge resource." Jackie explained how having a group of like minded teachers to work with helped them all push one another to do a bit more. She commented, "Can you do more inquiry projects? Can you do a project approach with this? How can we all do a project approach together and compare? I loved having other teachers who are interested in integrating the arts to share ideas with." Three workshop participants wrote about learning with others on their anonymous reflection forms. One workshop

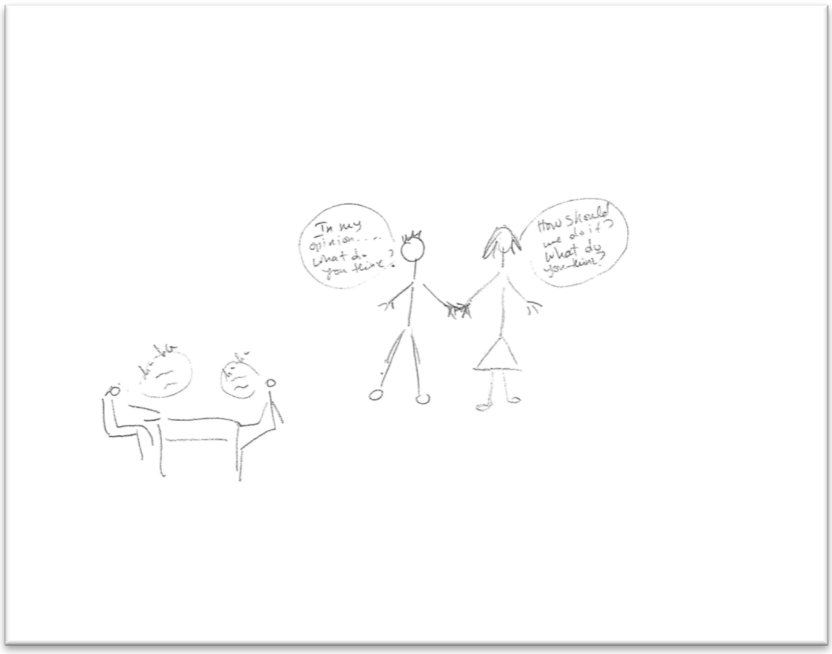
participant stated, “I’m so thankful for the time we got to work together and get to know the other teachers in the group. Sharing thoughts and ideas and working with others greatly enriches the learning process.” Another workshop participant wrote, “I discovered the power of learning through true cooperation with others.”

When asked to create a drawing of the experience that contributed most to changing her teaching practice, Tabatha created a drawing about working within the community of learners that developed through the Institute. She explained,

> It's just showing that people work in groups to come up with the best strategy to solve a problem, you know? And this problem is how should we create together this final product that the instructor is asking us. And in the drawing we’re also having fun, which also enhances the experience, so maybe we should be saying ‘ha, ha’...because really having a good time helps you remember it, because your brain associates it with something pleasant.

Drawing Image 7

Tabatha's Drawing of Collaborative Learning



Wanda's drawing also focused on working with a community of learners. She enjoyed the experience because she believed that each of the instructors and some of the other workshop participants brought her towards a deeper understanding of arts integration. She explained,

> This is about having a bunch of people who are very different, this one would be very left brained, and this one would be very right brained, and in the middle they meet, so together they are whole brained because they can gain from each other's strengths and weaknesses.

Drawing Image 8

Wanda's Drawing of Collaborative Learning

Time. Five participants discussed how workshop time was utilized during their interviews. Wanda felt some of the instructors tried to present too much information, "I would have suggested that she use less activities and really develop it, where it was just kind of skimming the surface, it was just too rushed, not enough time to do that many things." Miranda asserted "Some of them felt really rushed. It seemed like we learned a lot in a time crunch, um, it seemed like we're just speeding through." Sabrina commented, "Sometimes we ran out of time so I mean they could have even been a little longer and been fine so it wasn't so rushed. I would have liked to have done deeper exploration on some of the things." One participant, however, felt that one of the

workshops was too slow. She wrote in the anonymous reflection form, “Slow paced. Had to walk back and forth to reduce the anxiety that we were taking so long to do so few things. I am busy and it was really painful to spend so much time on just a few things.” Holly discussed the year-long structure of the Institute and felt that it would not have been as effective had it been for ten days in a row in the summer, “It was great to have the workshops a month a part. We would do it and then we had a month to practice and then the next month was something else, so it did keep us going for the whole year.”

Instructor Quality. Five participants discussed the quality of Institute instructors during their interviews. Wanda found all of the presenters to be high quality, “They're just all quality and useful in their individual way. I'm a very judgmental person, and you've got to really wow me, and I was wowed by most of the presenters, and parts from every workshop.” Sabrina noted, “The integrating music I really loved. She showed things I never thought of doing. She is incredible, I loved every minute of it.” Tabatha explained, “Laying a Foundation gave me a good, basic overview and that woman was very, very top notch. I really liked her. She just really put it all together for us. She was very, very good.” Five participants also discussed instructor quality on their anonymous reflection forms. One participant wrote, “She made this four hour training so exciting and useful. I’m excited to try and integrate the arts with my curriculum.” Another noted, “I enjoyed that the presenter allowed time for turn and talk, but also required that we stay on task.”

Focused Coding: Andragogical Assumptions

Effective professional development requires careful attention to why adults are motivated to pursue new knowledge and how they learn. Malcolm Knowles’ principles of

andragogy (or andragogical assumptions) have been at the core of adult learning since the theory was developed over 30 years ago (Knowles, 1975). Knowles' five principles include the following: independence, experiences, need for change, immediate action, and internal motivation. I used Knowles' principles as a way to help organize my discovered themes, which allowed me to situate my results in Knowle's theory and gain an understanding of the data within my theoretical perspective.

Independence. The teachers in the study experienced independence within the program; they thought they had control of their learning and how they ultimately used what they learned. The discovered theme that most closely aligns with Independence is ownership. All of the teachers stated that they were given flexibility to make decisions on what and how they learned. Jackie further explained, "I found the Institute to be very flexible. I found it to be very in-depth, challenging. I found the course work to be very pertinent to my own classroom needs." Tabatha recalled, "They never told you...you know, not be given directions, but having to think about how can I do this." Patricia added, "I had ideas for every single workshop that we did so I just wrote stuff down as we were going. I just wrote down things like, I already use drama some, so I'm going to go more in depth and integrate drama standards now." Another teacher wrote on the anonymous reflection form, "I was surprised how accessible this was. We all teach something completely different and the workshops made it seem approachable and easy for all of us, even though we have to plan for individual things." Additionally, in the final three sessions that were devoted to curriculum writing, teachers were able to choose the topic(s) for their written curriculum and had a choice of working individually or in a small group.

Experiences. Adult learners bring broad life experiences into the classroom (Knowles, 1975). The varied experiences of adult learners should be acknowledged and embraced by professional development instructors to create a classroom of shared experiences, multiple viewpoints, and individual interpretations. Seven of the teachers in the study mentioned that the arts integration program embraced their experiences and encouraged the teachers to share and present their experiences and reflections with the other teachers in the cohort. Sabrina stated that it was more meaningful because the participants were encouraged to share their ideas, "I think, actually doing something with the other adults, and having that shared discussion, where we're able to talk to each other, share ideas and for them and us to see, oh, I never thought about presenting it this way." Tabatha explained how she felt her experiences were valued: "Working in such a small cohort [20 participants] made learning more meaningful and intimate. We all bounced ideas off of each other and learned from one another." Hillary added, "Having the other people to talk to and get their ideas and actually doing, doing the activities together. It's empowering to teachers to be comfortable." Overall, the teachers felt the format of the workshops allowed them to feel comfortable sharing their experiences.

Need for change. Adults often reenter the classroom because they want to advance their learning (Knowles, 1975). Teachers seeking professional development may be searching for ways to change their current practice. When discussing their need for change, five of the teachers stated that they were already using the arts when they enrolled in the program, but felt like they could be doing more. Wanda explained how the workshop instructor changed her viewpoint, "When I first started out with using art, I was more just throw in this and throw in that, and now it's really changed my viewpoint

about arts integration. Now I know how to do integration." Three teachers discussed that this experience helped them to change their focus to what they value most in education. Jackie recalled,

> The Culture of Thinking Workshop really brought it home for me, a lot of things. It really made me remember and think about how in college we learned how everything you do, your attitude, your vision statement, comes across in everything you do. So, are we about discipline? Are we about, you know getting the right answer on tests? What are we about? And so it really changed my mind to say, this is who I am. Integration is what I value. Somehow I had strayed from that and this is just what I needed to get back on track.

Sabrina explained,

> I remember as a child things like doing a play. You know, those things sit with me, actually getting up and performing, you know just in the class, but those things I remember. I don't remember sitting at my desk and being told things. I remember getting up and doing stuff and I think we need to get back to remember how did you learn something? What did you learn? What was memorable? Uh, did a worksheet ever really change your life? No. Wanting to create those valuable experiences for my kids, to focus on that, that's why I'm here." Only one teacher did not specifically identify her need for change or how the Institute met her need for change.

Additionally, all of the teachers gave examples of how the Institute assisted them in changing their teaching practice. Teachers noted that the fact that what they learned could be easily implemented made it worth the time and effort they put into it. Holly spoke of

the Institute as an investment, "I really got so much out of the workshops; they were great. I feel like this is an investment in myself and my teaching, to really get it together and make some big changes in my classroom."

Immediate action. Mature adults, unlike most children, often use education as a means to improve a condition (Knowles, 1975). Adult learners desire real-life learning activities that prepare them for immediate implementation. Problem-based learning that allows opportunities to practice solutions that can be immediately applied is most useful to adult learners. Five of the teachers in the study stated that the monthly Saturday format encouraged them to put what they learned into action the following week. They appreciated that the arts integration strategies they learned and practice could be immediately implemented. Wanda explained, "The music workshop stimulated me to come back and immediately plan two things integrating music…I'm a workaholic and I get ideas, and I want to do them right when I get them." She added, "This was great, the workshops really helped me get it into my brain and the I got to immediately practice it in my classroom, so it was perfect." Holly expressed a similar sentiment, "After each of the workshops I was really inspired to do stuff with my class and include it with my lessons that next week." Sabrina asserted, "I loved that there were a lot of really good hands on ideas and just a wide variety of things to take an really think about. Really applicable, things you could just use the next week."

Internal Motivation. In contrast to children, who are often motivated by external factors such as immediate rewards, incentives, and privileges, adults are frequently motivated by internal factors, such as the need to learn, grow, and achieve (Knowles, 1975). Most teachers who engage in professional development are goal-motivated,

activity-motivated, or learning-motivated (Houle, as cited in Cross, 1981). Motivation to participate in the Institute came up organically in five in-person interviews and on three anonymous reflection forms. Every participant discussed her motivation for participation being a desire to learn something new that would benefit their students. When discussing her motivation to participate in the Institute, Hillary stated, "I wanted to bring the arts to my classroom and integrate into every lesson. My students learn differently and I knew they would benefit from the arts, but that's not, or wasn't, my strength." Jackie asserted, "While my classroom has a constructivist feel, it has so much room to grow. I needed more arts integration training to correctly and authentically create a true arts integration environment. Holly explained, "I've read a lot of research showing that high poverty kids benefit greatly from arts integration. All of the students in my school live below the poverty line, so I think they would benefit. I wanted to do this for my kids." Another participant wrote on an anonymous reflection form," Seventy percent of my students come from English as a second language homes. This type of student population benefits greatly from visual learning and I'm thrilled to have learned to how better integrate that. That was the main reason I wanted to do this."

Summary

In the first section of this chapter, The Cases, I summarized the demographic data of the eight participants and presented their cases. In the second section, Developing Analytic Descriptions, I presented the openly coded data gathered from in person interviews, artifacts, my field notes and direct observation. In the final section, Focused Coding, I presented focused coding of the data in the context of my study's theoretical

framework. I will use this information in Chapter V to answer my research questions and develop conclusions for this study.

CHAPTER V

ANALYSIS OF FINDINGS

Introduction

My interest in whether arts integration professional development may be a method to help non-arts teachers improve their teaching practice resulted from the K-8 teachers I work with through Any Given Child-Tulsa expressing frustration that their students often are not engaged in the classroom. Specifically, non-arts teachers indicated that students were not engaged in their learning because their teachers overused traditional direct instruction. Researchers suggested that traditional pedagogy often disproportionally uses only one instructional method: lecturing (Barnes & Shirley, 2007; Lynch, 2007; Russell & Hutzel, 2007). In addition, teachers using traditional pedagogy compartmentalize subjects and teach concepts discretely, which makes it difficult for some students to make connections (Brown, 2007; Wraga, 2009). I conducted this study to investigate the extent to which arts integration professional development would meet

both the differentiated needs of students and the accountability issues of teachers. In this section, I summarize and interpret the study's findings using the participants' perceptions, my field notes, and the conceptual framework of the study. I review the findings for each research question and synthesize a conclusion.

Findings and Interpretations

In this section, I interpret the study's findings using the participant's perceptions, uncovered themes, my field notes from direct observation, artifact analysis, and the theoretical framework for the study. Findings for each research question are presented below.

Research Question 1

"What experiences in a voluntary arts integration professional development program do non-arts teachers perceive as being useful in learning to implementing arts integration as part of their teaching practice?"

The participants in this study cited numerous examples of useful experiences. Their answers spanned all of the courses and, all of the participants gave more than one example of what they found to be useful. In response to this question, I found that the teachers perceived five primary program experiences as being valuable in learning to integrate the arts in their teaching practice: (a) new understanding (b) participatory learning (c) community of learners (d) instructor quality, and (e) andragogical components.

New understanding. During their interviews, all eight study participants mentioned gaining a new understanding of what it means to integrate the arts in their classrooms. Many of the participants had misconceptions about arts integration and credit

participation in the Institute for redefining their understanding of what it means to integrate the arts. Holly explained, “It was the first time that I realized that arts integrated means that you're teaching the art as well as you're teaching the other curriculum. So now I'm really aware and now that I know what to do, I’m going to.” Miranda recalled, “ It helped me realize that it needs to be taught more separately, that we need to be very intentional with how we teach the arts objectives.” When talking about what she found useful, Tabatha stated, “ I learned to truly integrate.” From what I also gathered through observation and anonymous reflection forms, now that the teachers understand what it means to truly integrate, they understand the value in the method and plan to apply their new understanding of arts integration in their classrooms.

Participatory learning. All of the teachers in the study mentioned how valuable the experience of participatory learning was for them in learning how to integrate the arts in their teaching. Patricia explained how it was useful for her to complete the lessons during the workshops, “If they [instructors] were just standing there talking at us, it was harder to grasp, or harder to think of how I might use something. I need to do it or I'm not going to know how it works.” Jackie agreed with Patricia’s sentiment, “Just like kids learn hands-on and they construct their own knowledge, teachers have to construct our own knowledge and making it our own is so important, because it's meaningful to us.” Holly recalled, “ The most useful was doing things. I'm a really kinesthetic person, so I really do like to actually do things, and then when you go back and look at it again, it's easier to recall.” When observing PD Institute workshops, I also noted that because the teachers were actively engaged in learning during the workshops, they did not have time

to “zone out” or become disengaged, like in some traditional PD sessions that I have previously attended.

Community of learners. All but one participant mentioned in their interviews how useful it was to be part of a community of learners. Jackie explained, “Collaborating with other teachers was very valuable. Just getting their perspective[s], what do you do? How do you do this? Do you do a lot of this at your school? How?” Another teacher added on an anonymous reflection form, “ I enjoyed the way group dialogue added new ideas to mine.” The teachers who participated in this study enjoyed having other teachers who shared an interest in arts integration to collaborate with and share ideas. Through direct observation and anonymous reflection forms, I noted that the teachers who participated in this study credited the experience of having a community of learners for making learning how to integrate the arts more meaningful. A core group of Institute teachers even began to meet outside of the Institute workshops to collaboratively plan lessons together.

Instructor quality. Five participants noted that the experience of having quality of instructors was useful in learning to integrate the arts in their classrooms. Hillary explained, “She [workshop presenter] made it clear that all students would benefit from arts integration in the classroom and that integration was more than crafts or signing a song. She deepened my understanding the most.” Wanda recalled, “ He [the Connecting Collections presenter], what can I say? He's a master. His ways, they meet my needs as a teacher, an educator, and he can back it up by research, so therefore it must be decent.” Tabatha stated, “The first one I remember very vividly, and I use a lot of it. She [workshop instructor] did a really fun and engaging lesson using the book Abiyoyo and

she was integrating reading with drama. She was very, very good." From my direct observation and data gathered through the anonymous reflections forms, I noted that the teachers seemed to really buy in to the value of arts integration. I believe their buy in, in part, came from having high-quality, knowledgeable instructors who the teachers trusted to present relevant, research-based, and useful information.

Andragogical components. When using focused coding, I discovered that three andragogical components address this research question: experiences, need for change, and internal motivation. Knowles (1975) stated that the varied experiences of adult learners should be acknowledged and embraced by professional development instructors to create a classroom of shared experiences, multiple viewpoints, and individual interpretations. Seven of the teachers in the study mentioned during their interviews that the PD Institute embraced their personal experiences and encouraged them to share and present their experiences and reflections with the other teachers in the cohort and they found this useful in learning how to integrate the arts. Sabrina explained, " Actually doing something with the other adults, and having that shared discussion, where we're able to share ideas… how much more meaningful it is when we can all share ideas."

Adults often reenter the classroom because they want to advance their learning (Knowles, 1975). Teachers seeking professional development may be searching for ways to change their current practice. When discussing their need for change, six of the teachers stated that they were already using the arts when they enrolled in the program, but felt like they could be using the arts in a more meaningful way. The PD Institute met the teachers' need for change by teaching them how to properly integrate the arts. Wanda recalled how the Institute taught her to Integrate, "When I first started out with using art,

I was more just throw in this and throw in that, and now it's really changed my viewpoint about arts integration. Now I know how to do integration."

Children are typically motived by external factors such as incentives, privileges and immediate rewards, but adults, instead, are motivate by internal factors such as the need to learn, grow, and achieve (Knowles, 1975). Most teachers who engage in professional development are goal-motivated, activity-motivated, or learning-motivated (Houle, as cited in Cross, 1981). Five teachers organically discussed their motivation to participate in the PD Institute and, because all teachers chose to remain in the institute and cited many valuable experiences, I inferred that the Institute met their need to learn and grow.

Research Question 2

What experiences in a voluntary arts integration professional development program do non-arts teachers perceive as not being useful in learning to implement arts integration as part of their teaching practice?

In response to this question, I found that teachers perceived three program experiences as not being useful: (a) relevance (b) time and, (c) resource needs.

Relevance. While the teachers cited numerous valuable experiences during the Institute, six teachers also noted that some of the things taught during the workshops they found irrelevant. Obviously, if a teacher does not find a lesson or method relevant, he or she is not likely to employ that in his or her classroom. The teachers, however, noted that they found different things to be irrelevant for them, so there was no single workshop or experience that the majority of the study participants found to be irrelevant. Additionally,

all the participants stated that they were able to take something useful from all of the workshops, even those that had individual components that they did not consider to be relevant for their classrooms. Hillary explained, "The dance and movement, how she presented part of it, of just giving us a topic and having them create something is probably not gonna [sic] help my kids. It wasn't really relevant for me." Holly recalled not being able to successfully completed one of the projects in the visual arts integration workshop, "In visual arts integration we did the robots and I was able to make one eye light up but not the other, and I guess eventually you figure it out, but I never had a chance to do that." Because she was not able to complete this project, she was concerned that this lesson would not be successful in her classroom. She explained, "Almost all of them [students] don't have capacity, and If I'm asking them to do something I can't do, maybe they won't be able to do it too, so that's not something I'm going to do." In planning future sessions, it would be helpful for instructors to reflect on the relevance of all their lessons taking into consideration the space in a typical classroom, the difficulty of the project, and materials available to classroom teachers.

Time. Five of the teachers mentioned that the way time was used in some of the workshops was not useful. Some of the teachers noted that it would have been more useful to have fewer example lessons and more time to process what they were learning. In my field notes from direct observations, I also noted that the courses were very fast-paced and packed a lot of information into a four-hour period. While all the instructors did build in time for teachers to reflect individually and in groups, more time for reflection could help the teachers have a more meaningful experience by allowing them the time to more thoroughly process their ideas. Hillary explained the need for a longer

break, although she realized that would require extending the time, “There needs to be more breaks so that we can process that information…there's just a lot of information.” Miranda recalled, “Even some more like, turn and talk would help us process.” Sabrina also reported feeling overwhelmed because there was so much information packed into some of the sessions, “Some were just like a college course in a day that just overwhelmed my brain. I felt it was deep, heavy stuff for one day, but that’s just how it had to be, I guess.” In planning for future workshops, instructors should not try to pack too much information into a single workshop and allow ample time for teacher processing and reflection.

Resource needs. Four of the teachers reported that despite being given numerous resources, their resource needs were not fully met. Having appropriate resources assisted many teachers in integrating the arts, but some felt that they were not given all the resources they needed to successfully integrate all the lessons taught in the Institute. Because locating additional resources costs teachers time and possibly money, they are less likely to integrate lessons where all necessary resources were provided. Holly explained that prior to attending the PD Institute she used theater in her classroom to do things such has have her students act out the Boston Tea party, but realized she was not actually teaching them theater and even after attending the theater workshop she felt that she needed more resources. She explained, “Even after the workshop I really don't know how to teach theater, and I got the theater books and I haven't read the theater books yet because I haven’t had time.” Tabatha also recalled a need for more resources, “I've been wanting to use dance and writing, but it's harder for me because I need to find the right music, but I would probably do that because they're [students] lacking basic descriptive

words for different kinds of movement." In planning for future workshops, instructors should provide all necessary resources, music suggestions for example, in their teacher packets.

Research Question 3

What aspects of a voluntary arts integration professional development program do non-arts teachers attribute to influencing change in their teaching practices?"

In response to this question, I found that teachers attributed six program aspects to influencing change in their teaching practices (a) ownership (b) positive student response (c) resources (d) confidence (e) research, and (f) andragogical components.

Ownership. During their in person interviews, seven teachers discussed how they took lessons presented during the workshops and made them their own. This allowed them to apply what they learned in a way that was relevant for them and their students to meet their specific classroom needs. Wanda explained, "I do theater and drama a lot now because that's easy for me to incorporate physically, and I have adapted several lessons of that since coming back." Jackie recalled,

> Even the things that weren't as useful I could still take pieces from, and the only thing I'm thinking of is like in visual arts, we made the currents, and that just wouldn't make sense in my grade, but it makes you start thinking about other related things that would make sense for this grade. It still makes me think, okay, what can we do? How can we use robots? How can we talk about robots? You know?

Tabatha discussed how she used the talk show lesson they learned in Integrating Theater and Drama in her classroom after reading *My Side of the Mountain*. She broke students

into groups of three and assigned them to be an interviewer, the book's author and the main character, Sam. She recalled, "It was a great review and it was actually quite difficult for the kids to create, you know, difficult questions and answers, and it was really useful and I can adapt it a lot of different ways." I also noted through observation that the teachers often discussed how they were adapting lessons in their classroom both casually and at formal discussion times.

Positive student response. During their interviews, seven of the participants discussed that they experienced a positive response from their students when integrating the arts in their classrooms. This aspect likely influenced a change in their teaching practice because when teachers implement something that engages their students in a meaningful way that their students enjoy, teachers are likely to continue to implement similar lessons. Tabatha explained her experience integrating the arts in her classroom, "It [arts integration] helps with retention for sure. And I can tell because, for example, stuff that I've taught them through movements they remember. You know, that's just a simple example, or stuff that we do that creates experiences for them, so it's not just another thing that we read and answered... it's the experience that they remember." Hillary discovered that she can reach her students through arts integration: "I didn't think my kids could benefit from this, but bringing some of the elements back, I'm like, oh yeah, they really can do this. So it really has opened my eyes to serve my students in different ways." Jackie also explained the value of arts integration, "Worksheets are so boring. When you add that level of creativity to your classroom the kids just come alive. They're so much more engaged."

Resources. Six of the participants noted that begin given ample arts integration

resources influenced their ability to integrate the arts. PD workshop instructors all provided the teachers with abundant resources from exact lesson plans and activities and assessment rubrics to book and website lists. All these resources helped teachers in varying ways and allowed them to have to do less preparation and research to apply arts integration in their classrooms. Miranda recalled, "I liked it when they gave us specific lessons that we could actually use in class or gave us an activity and told us how we could adapt it to different grade levels so that it is actually useful for what we wanted to do." Hillary explained, "I think you can never have too many resources, so in the music one she gave us a list of resources. And when she brought her stuff, it wasn't all store bought, so she inadvertently showed us how we could make our own or how we could use things we already had, which was useful." Tabatha also appreciated the resources, "We also got a lot of resources. I loved how many resources we received through facebook, through the booklets, and how easy the speakers are to communicate with and reach afterwards. So yeah, all the resources are really great and help[ful] when I'm planning."

Confidence. Six study participants noted that participation in the PD Institute helped them to develop the necessary confidence to integrate the arts in their classrooms by making them comfortable with what it means to truly integrate fine arts standards and a variety of art forms. Many of the study participants noted that before the Institute they were apprehensive about integrating certain art forms because they did not consider themselves artists or because they did not know enough about specific art forms or fine arts curricular standards. I noted during observation that there was typically at least one participant terrified of a particular workshop, but thankfully, they all left those workshops

with a new sense of confidence in their artistic abilities. Some participants also noted that it was useful to learn that integrating does not always have to be a "big production." Tabatha discussed her realization that arts integration does not have to be a major production when she was writing her weekly lesson plans. She explained, "I could do that in my class, and it doesn't have to be something big. I don't have to put on a big production to integrate, I think that is probably the best part of learning how to do it." Jackie also recalled, "I already came into it feeling that art was really important, arts and music and everything, and it's shown me that it's possible to integrate the arts without sacrificing anything else, which I think is where people get tied up, it's not rigorous... oh, it is, it's very rigorous. You just have to add those layers... that's probably what it's shown me more than anything. How to add layers, keep the rigor and make it meaningful." One teacher added on an anonymous reflection form, "I now have a much deeper understand[ing] of how to incorporate more of the fine arts like music and drama that I wasn't confident with before."

Research. Six of the teachers noted during their interviews that learning about the research that supports arts integration was a meaningful aspect of the Institute for them. From observation and artifact analysis, all Institute instructors discussed research and included information in their teaching packets. As a result, the teachers left with a deeper understanding of why arts integration is a valuable teaching method and the language and data to be able explain why they are using arts integration in their classrooms to their peers and administrators. This deeper understanding of why arts integration is valuable, combined with direct experience, helped teachers "buy in" to arts integration. Jackie explained, "Creating a Culture of Thinking and the Laying a Foundation, those kind of sit

down and talk about it classes, really showed me the research that backs it up. Like, why does it work? Why should we do this? So that give me, you know if I go back to my school, and I say, I want to try this, which I have, then you have to have something to back it up with, and that really helps for my Administrator." Wanda recalled, "She [the instructor] also employed research, and I'm really into learning the research and the proof to explain to the people who don't see any value in this, like my regular teachers, they see me doing these things, and they're like, how did you get them to do that? Did you show them exactly? ...no, no, it's a whole process that you learn." Miranda also recalled, "I like that now I can better explain why the arts, how the arts are important and help kids learn more because I know the research."

Andragogical components. When using focused coding, I discovered that two andragogical components address this research question: independence and immediate action. The study participants experienced independence within the program; they thought they had control of their learning and how they ultimately used the things they learned. All the participants stated that they were given flexibility to make decisions on what and how they learned, which allowed them to have ownership of the material. Additionally, in the final three sessions that were devoted to curriculum writing, teachers were able to choose the topic(s) for their written curriculum and had a choice of working individually or in a small group. The participants' need for independence was met, which contributed to them changing their teaching practice because they were able to apply what they learned in a way that met their individual classroom needs.

Mature adults, unlike most children, often use education as a means to improving a condition (Knowles, 1975). Adult learners desire real-life learning activities that

prepare them for immediate implementation. Problem-based learning that allows opportunities to practice solutions that can be immediately applied is most useful to adult learners. Five of the study participants stated that the monthly Saturday format encouraged them to put what they learned into action the following week. They appreciated that the arts integration strategies they learned and practice could be immediately implemented in their classrooms. Had the strategies that were taught required more in depth research or not been easy to immediately apply, the teachers may not have immediately used them in their classrooms.

Conclusions

As I completed this study, I developed seven primary conclusions. First, arts integration professional development workshops should satisfy participants' learning expectations and provide them with experiences that they perceive as being valuable. The participants in this study cited numerous examples of valuable experiences they had while participating in the PD Institute. Their examples covered all the courses, and all of the participants noted more than one example. For example, during Jackie's interview, she gave a total of 10 examples of useful experiences, covering all of Institute workshops. This was also true for Hillary, who recalled the usefulness of the variety of arts integration methods she learned, having previously been only familiar with integrating visual art. For Hillary, the variety of courses contributed to her confidence in learning new and different art forms to integrate, such as theater, which she considered to be valuable. Given the number and range of valuable experiences that the teachers recalled, each course engaged them in such a way that the teachers predicted the next course would likely contain valuable experiences. This is important because without having

valuable experience throughout the Institute, the teachers may have formed negative predictions of future courses or negative attitudes about arts integration, and may have considered withdrawing from the program (Dewey, 1938).

Second, it is important for arts integration professional development workshops to have scheduled time for participants to process and reflect on what they are learning. The goal of professional development is to provide teachers with the essential knowledge, skills, and practice to help them change their practice (Garent et al., 2001). Research has also shown that for teachers to change their practice, the professional development program must provide adequate time for practice and reflection (Tunks & Grady, 2003). The participants' responses in this study suggest that adequate time was provided for the teachers to develop the confidence and skills necessary to change their practice and learn to integrate the arts, but some teachers would have preferred to have more time for reflection. Some of the participants noted that the workshops that packed in too much information and left less time for reflection were not as useful as those that allowed more time to process what they learned.

Third, to help teachers' change their practice, it is important for arts integration professional development workshops to satisfy teachers' andrological needs. To teach adults effectively requires attention to the five components of andragogy described by Knowles (1975): (a) internal motivation, (b) independence, (c) immediate action, (d) experiences, and (e) need for change. Based on participant responses, the Institute satisfied participants' internal motivation for learning about different arts integration methods and also addressed their need for change by teaching them an appropriate way to implement arts integration. The participants suggested that the course assignments met

their need for independence in decision-making, by allowing them to take ownership of the material they were taught and make it their own. Further, the assignments actively engaged participants in what they were learning, which has been shown to help teachers change their classroom practice (Darling- Hammond & Richardson, 2009; Oreck, 2008). Finally, as identified by Choy and Delahaye (2002) as important to adult learners, every course seemed to encourage the teachers to share their experiences and immediately apply what they learned.

Fourth, in order to help teachers' change their practices, it is important that arts integration workshops are taught by high-quality, knowledgeable instructors that provide ongoing feedback and support to participants. During interviews it was discovered that the participants in this study found the professional development instructors to be high quality and appreciated that they provided them with ongoing feedback and support. Workshop instructors provided their contact information, and many participants felt comfortable reaching out to them when they had questions or needed assistance. Additionally, the instructor who facilitated the final three workshops that focused on curriculum writing provided ongoing feedback and support throughout the final three months of the Institute. Previous research on professional development has highlighted that support and feedback must be sustained for teachers to change their practice (Garet, Porter, Desimone, Birman, &Yoon, 2001; Levine & Marcus, 2007; Oreck, 2008).

Fifth, teachers who effectively implement arts integration in their classrooms are more likely to experience a positive response from their students, and thus are more likely to continue to integrate the arts in their classrooms. When implementing arts integration in their classrooms, the participants' perceived that their students exhibited

increased engagement and improved communication as a result of arts integration. In their opinions, the increased engagement was a result of students' interest and motivation in arts integrated activities. Arts integration's use of differentiation theory (Tomlinson, 2000) and multiple intelligences theory (Gardner, 2000) suggest that it would improve student engagement.

Sixth, effective implementation of arts integration by teachers leads to an improvement in students' ability to understand and communicate what they are learning. Unlike the one-size-fits- all method of traditional lecture and worksheets, which meet only students' with strong oral and visual abilities needs, participants reported that arts integration helped more students understand and retain what was being taught. The participants in this study also noted how arts integration allows students to have ownership of what they learn. Previous studies have shown that allowing students to make decisions improves ownership and positively affects student achievement (Appel, 2006; Mason, Steedly, & Thromann, 2008; Seidel, Tishman, Winner, Hetland, & Palmer, 2009). Participants also recognized that arts integration can be scaffolded based on students' abilities and strengths and do not have to be a "major production." In other words, the teachers realized that they could layer in arts standards with what they were already doing without reinventing the wheel. I concluded from the teachers' descriptions that arts integration encourages students to make choices in (a) what they will learn, (b) how they will learn it, and (c) how they will demonstrate what they learned. Other research supports my conclusion that the decision-making aspect of arts integration improves students' motivation and engagement (Appel, 2006; Gajda & Dorfman, 2006; Seidel et al., 2009). I also found that arts integration meets students at their readiness

level. Arts integration helps students learn by allowing them different ways to communicate what they are learning.

Seventh, participating in arts integration workshops helps non-arts teachers discover and embrace their artistic potential. Half of the participants in the study made comments suggesting that they doubted their artistic abilities prior to the Institute. For example, Holly explained how they had doubted their own artistic abilities. "Before this program many of us had not perceived ourselves to be artists. We had been taught [before the Institute] that we weren't good at drawing, dancing, etc. But through the program we learned that we WERE artistic and creative."

Limitations

Sampling and subjectivity are two limitations of this study. This study is limited to teachers' perceptions and does not make any casual claims about other factors that may influence teacher transformation or student learning. The teachers in this study chose to participate in voluntary arts integration professional development, and, therefore, may have a bias in favor of the arts. Although I used the participants' rich descriptions from interviews to understand the effects, feasibility, and barriers of arts integration, my findings could be influenced by my bias in favor of arts integration.

My professional position as the Director of Any Given Child-Tulsa may also have limited the study. It is not uncommon for programs to quickly come and go at Tulsa Public Schools, so participants may have perceived that favorable responses could help to ensure the program remains a part of district curriculum. I recognize that while my participants voluntarily participated in this study, they and their students were already engaged in the Any Given Child-Tulsa program. Because of their desire to participate in

a voluntary arts integration program as part of Any Given Child-Tulsa, I can assume that they had already "bought in" to the program and viewed it as a favorable addition to their classroom curriculum. Because participants were aware of my professional position, they may have been more likely to share responses that they felt I wanted to hear. Had I not conducted this study as the Director of Any Given Child-Tulsa, I recognize that the data I collected may have been different.

Implications for Theory and Practice

This study contributes to the body of literature that suggests that for professional development to be effective and help teachers change their practices, professional development must meet their adult learning needs. Specifically, in the case of arts integration, teachers need to learn a variety of arts integration strategies that they find relevant, be allowed to share personal experiences with their peers, be given independence in their decision-making, and learn to create arts- integrated lessons that they can implement immediately.

One of the reasons I conducted this study was to determine whether arts integration professional development could be a solution to help improve teaching and learning at Tulsa Public Schools, the partner district for Any Given Child-Tulsa. I will use information discovered through this study to work with Tulsa Publics Schools to design more effective arts integration professional development opportunities that will better support teacher needs, enhance classroom practice, and ultimately be of more benefit to district students.

I will disseminate the findings of my study to the Tulsa Public Schools Board of Education, the Any Given Child-Tulsa Program Committee that is comprised of

numerous district and community representatives, and the Tulsa Public Schools Executive Director of Teaching and Learning and the Superintendent of Schools. Additionally, I will distribute a summary of findings to all Tulsa Public Schools teachers and a link to the full study via quarterly Any Given Child-Tulsa e-news. PDF files of both a study summary and the full study will be posted on the Any Given Child section of the TPS website to be accessible to all Tulsa Public Schools employees. To share results nationally, I will email PDF copies of both a summary of findings and the full study to the Kennedy Center to be shared across the national Any Given Child network. I will also apply to present my study at the 2019 National Arts Education Association conference, the largest annual arts education conference in the United States.

A broader goal will be to use the knowledge that I gained through conducting this study to design a complete arts integration professional development curriculum that can be shared with local school districts and nationally, through the Kennedy Center's Any Given Child network. I will use the existing structure of the Any Given Child-Tulsa Arts Integration Professional Development Institute as a starting point and will adapt the curriculum to be used universally. I am inspired to accomplish this goal because I believe there is a strong need for quality arts integration professional development nationally, and from talking with national Any Given Child colleagues, understand that many districts do not have the funds to create their own arts integration professional development curriculum, nor bring in national presenters. My hope is that having a ready-to-use and easy to understand arts integration professional development curriculum for teachers will greatly assist districts that would be otherwise unable to provide arts integration opportunities for teachers.

This study is also useful for K-8 principals, curriculum specialists and arts agencies to help them consider whether arts integration professional development opportunities should be offered to help teachers differentiate their teaching practices and to shed light on how to design the most meaningful arts integration professional development opportunities for teachers. This study is useful for teachers to help them consider whether they should participate in available arts integration professional development opportunities by highlighting the positive impact of arts integration in other teachers' classrooms as well as conveying the personal benefits that teachers described as a result of participating in arts integration professional development and implementing arts integration in their classrooms.

Future Research

More research is needed to understand principals' perceptions of art integration. Some of the teachers in this program noted having principal support or the need to share arts integration research with their principals to gain support. While individual teachers can become trained and integrate the arts in their classrooms, principal buy-in may be important for teachers to be able to sustain the use of arts integration in their classrooms and certainly is necessary for arts integration to become a school-wide or district-wide initiative. Conducting this study left me wondering how many public school principals, at Tulsa Public Schools and beyond, understand the value of arts integration.

The population for this study was K-8 teachers, with most of my sample teaching at the elementary level. More research is needed to determine high school teachers' perceptions of arts integration. Because most high school teachers focus on teaching only one subject, I wonder whether this impacts their interest in using an arts integrated

curriculum in their classrooms. Most arts integration research focuses on elementary level students and teachers, so little research exists regarding arts integration in high schools. It would be beneficial to identify how arts integration is used or how arts integration can be used in upper level classes to benefit students.

Another area where additional research would be beneficial would be discovering changes in teachers' attitudes, teaching practices, and/or perceptions towards student achievement as a result of participation in arts integration professional development and/or as a result of implementing arts integration in their classrooms. Additionally, it would be worthwhile to investigate the impact of learning through arts integration on student test scores. One participant in this study, Wanda, noted that her test scores increased when she stopped "teaching to the test" and started using inquiry based learning and arts integration in her classroom. This information could potentially be when making a case for arts integration to school Principals and upper level administration.

Personal Reflection

During this study, I was employed as Director of Any Given Child-Tulsa, a national arts program with arts integration as a core component. I have believed that arts integration is an effective way to help students learn more deeply since I was an 8th grade visual arts teacher. I often worked with core subject teachers in my building to create lessons that would reinforce what students were learning in other subjects. 8th grade students are not shy about vocalizing their displeasure with other classes, and I often heard them complain about how "boring" many of their other classes were. I assume this was in part because they did not enjoy worksheets, lectures and the other traditional methods of instruction that were used by most teachers in my building, but I recognize

that this could also have been because it was "cool" to talk about how boring their classes were. Regardless, the same students were most always engaged in my classroom, even those who were known to be "problematic" in other classes, and I was always amazed at how much they retained. They were not only having fun, which dramatically cut down behavior problems, they were deeply learning core content. One of my favorite lessons involved students collaboratively working in teams to research a country of their choice, create a ceramic sculpture to represent that country that included at least five relevant facts and then present their sculptures to the rest of the class. The students loved this project, and I was always impressed with their creativity in the ways they chose to represent their countries. I recently ran into a former student at a big box store, and she mentioned that assignment and how much she learned about Brazil. I like to believe that this is the case for all my former students.

To my knowledge, the district where I taught offered no professional development opportunities in arts integration, so I taught myself how to integrate the arts through independent research. Long before being in a professional position that has a formal partnership with the Kennedy Center, I used their online resources to help me learn how to integrate the arts. Looking back, I also recall that I, a fine arts teacher, was always reaching out to other teachers in my building to see how I could support what they were teaching, but I do not remember a single instance of core subject teachers reaching out to me to assist with integrating the arts in their classrooms. In this study, I found it extremely refreshing to learn how many non-arts teachers signed up to participate in an arts integration PD Institute.

As I completed this study, I became aware of the misconceptions that non-arts teachers had about arts integration. Because of my professional background and conversations I have had with district teachers where the words "arts integration" were used, I had a false assumption that most teachers understood what arts integration was, and that true arts integration only occurs when both fine arts and core subject standards are taught with equal importance. I was shocked to find that none of the participants in this study had a real understanding of arts integration before participation in the Institute. Because there are ample free resources online, I assumed teachers might have done as I had and conducted independent research. However, I also understand that with everything core classroom teachers are responsible for, having the time to conduct independent research could be a challenge.

I began this study with the assumption that some of my participants would report negative or neutral responses to my first research question about which experiences in the arts integration professional development program were valuable. I was pleasantly surprised to find that every teacher in the study gained something valuable from each of the workshops. Coming from a fine arts background, I understand how opportunities to learn creatively by using the arts can be rewarding to both students and teachers. I also have to consider that the participants who volunteered for the study had been using the arts in some way prior to participation in the Institute and that they may have volunteered to participate in my study because they already believed the arts to be useful. I also believe that one of the reasons the teachers in this study found the courses valuable was because they experienced the rewards of creative learning and wanted to create that experience for their students.

Summary

Through this study, I investigated the effects of an arts integration professional development program on non-arts teachers' abilities to integrate the arts in their classrooms. I used a qualitative collective case study design and collected data through direct observation and field notes, artifact analysis, teacher created drawings, teacher feedback collected through anonymous reflection forms, and face to face interviews with eight non-arts teachers to determine (a) which arts integration program experiences were useful, (b) which arts integration program experiences were not useful (c) and what program aspects teachers' attribute to influencing change in their teaching practice. In this chapter, I summarized and interpreted the study's findings using the participants' perceptions, my field notes, and the conceptual framework of the study. I reviewed the findings for each research question and synthesized a conclusion. Through this study, I conclude that effective arts integration professional development must meet the learning expectations of participants, provide participants with ample time for reflection, satisfy participants' andragogical needs, be delivered by high quality, knowledgeable instructors, and help participants realize their artistic potential.

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APPENDICES

Appendix A

Demographic Questionnaire

Name:

Gender:

Email:

Telephone Number:

Grade Level(s) Taught:

Subject(s) Taught:

Years of Teaching Experience:

Which arts integration workshops through the Any Given Child-Tulsa PD Institute do you plan to attend? (circle or highlight all that apply):

"Laying a Foundation: Defining Arts Integration"	" Connecting Collections"
"Integrating Dance and Movement across the Curriculum"	"Integrating Visual Arts across the Curriculum"
"Integrating Theater and Drama across the Curriculum"	"Creating a Culture of Thinking"
"Integrating Music across the Curriculum"	Curriculum Writing Workshop

Please describe any additional training you have had in arts integration:

Are you interested in offering your opinions about Any Given Child-Tulsa teacher professional development through a personal interview, review of your interview transcripts and a follow up interview, if necessary?

Yes No

Appendix B

Interview Protocol

Research Question	Interview Question
What experiences in a voluntary arts integration professional development program do non-arts teachers perceive as being useful in learning to implement arts integration as part of their teaching practice, and why? What experiences in a voluntary arts integration professional development program do non-arts teachers perceive as being not useful in learning to implement arts integration as part of their teaching practice, and why?	1. Which of the Any Given Child-Tulsa arts integration professional development workshops did you attend? 2. Describe each of these workshops. 3. Describe the parts of the professional development workshops that were useful in learning how to integrate the arts in your classroom. 4. Why were these parts useful? 5. Of the workshops attended, which was most useful and why? 6. Describe the parts of the professional development workshops that were not useful in learning how to integrate the arts in your classroom. 7. Which was the least useful and why?
What aspects of a voluntary arts integration professional development program do non-arts teachers attribute to influencing change in their teaching practices?	8. How did participation in Any Given Child-Tulsa arts integration workshops change your ability to integrate the arts in your teaching? 9. What aspects of the arts integration workshops influenced your ability to integrate the arts in your classroom? 10. What experience(s) in the workshops contributed most to changing your teaching practices? 11. Will you create a drawing of the experience that contributed most to changing your teaching practices?
	12. Is there anything else you would like to add?

VITA

Amber R. Tait

Candidate for the Degree of

Doctor of Education

Thesis: A COLLECTIVE CASE STUDY OF NON-ARTS TEACHERS' PERCEPTIONS OF A VOLUNTARY ARTS INTEGRATION PROFESSIONAL DEVELOPMENT PROGRAM

Major Field: Educational Leadership

Biographical:

Education:

Completed the requirements for the Doctor of Education in your major at Oklahoma State University, Stillwater, Oklahoma in May, 2015.

Completed the requirements for the Master of Arts in Arts Education at The University of Tulsa, Tulsa, Oklahoma in May 2013.

Completed the requirements for the Bachelor of Arts in Graphic Design at The University of Tulsa, Tulsa, Oklahoma in May 2001.

Experience:

April 2013-Present
Director of Any Given Child-Tulsa, The Arts & Humanities Council of Tulsa

January 2010-April 2013
Arts Education Curator, The Arts & Humanities Council of Tulsa

August 2005-December 2009
Teacher: Art, Ceramics and Early Childhood

January 2001-August 2005
Museum Educator, Philbrook Museum of Art

Professional Memberships: National Arts Education Association, Americans for the Arts, National Guild of Community Arts Education, Oklahoma Arts Association, Oklahoma Arts Education Association